



*Pictures, Engravings, and Miniatures, by Thorburn, &c.*  
**MESSRS. CHRISTIE & MANSON** respect.

**W**e fully give notice that they will **SELL** by **AUCTION**, at their Great Room, King-street, on **MONDAY, June 4, at 11 precisely,** the **COLLECTION of CAPITAL PICTURES and ENGRAVINGS, DRAWINGS and MINIATURES,** the property of **Col. M. G. WHITE,** including some fine Portraits by Lely, and others by Ancient and Modern Masters; a beautiful Miniature by

and Drawings, the property of a Foreign Nobleman, and received from the Continent.  
May be viewed two days preceding, and Catalogues had.  
*Monthly Sale of Pictures and Drawings by Modern Artists*

the originality of which will be guaranteed to purchasers.

**M**R. GEO. ROBINSON'S next SALE will take place at his Rooms, 21, Old Bond-street, on THURSDAY, June 7, at 1 punctually, and will include Specimens by

Anthony	Gill	Lupton	Smart
Bragg	Houghton	Madot	Stannard
Bright	Jacques	Mieris	Streeter
Broker		Yickler	

Clint	Knight	Nelson	Watts
Earl	Ladell	Shayer	Whittle
Fox	Le Jeune	Skillett	York.

and others. Also, by direction of the Executors of the late talented French Artist, Mons. NOGUES, the contents of the Studio, consisting of several very clever Sketches and finished Drawings, Casts, Enscels, Brushes, Crayons, &c.

May be viewed two days prior, and Catalogues had.

---

*Some very interesting Autograph Letters, the Property of a Gentleman.*

**M**ESSRS. S. LEIGH SOTHEY & JOHN  
WILKINSON,  
AUCTIONEERS OF LITERARY PROPERTY AND WORKS  
illustrative of the FINE ARTS,  
will SELL by AUCTION, at their House, 3, Wellington-street  
Strand, on THURSDAY, the 7th of June, at 1 o'clock precisely,  
SOME VERY  
**INTERESTING AUTOGRAPH LETTERS,**  
The Property of a GENTLEMAN,  
consisting of a Fine Series of Letters of Artists, several Foreign  
and Letters of Burns and a number of others, a Letter of Oliver  
Cromwell; an Early Interesting Notice of Dr Johnson in a Letter  
of Joseph Ames; Five Letters of Earl Nelson to Lady Hamilton

**M**ESSRS. S. LEIGH SOTHEY & JOHN WILKINSON,  
AUCTIONEERS of LITERARY PROPERTY and WORKS

will SELL BY AUCTION, at their House, 3, Wellington-street Strand, on MONDAY, the 11th of June, and following day, at 1 o'clock precisely,  
A MOST INTERESTING COLLECTION OF  
NATIONAL ANTIQUITIES,  
discovered principally in the Metropolis during the last Fifteen Years: consisting of Roman Sepulchral Remains, in Glass and

Pottery; Cinerae Urns, in the most perfect state; Roman Monument discovered in Blackfriars; Domestic Utensils, among which are several perfect Samian Bowls, Figured Patere and Cups; with some rare Moulds used in their Manufacture. Each of these is accompanied by a Description, and a small Engraving, forming some of the most unvalued Specimens of Roman Glass, Amphorae, Vases, &c., Personal Ornaments, Fibulae, Armillae, Rings, Pins, a Roman Sandal, &c., Bronze Penates, fine Statuettes of Heathen Deities, Vases, Keys, Styls, a pair of Scales, and other curious Objects. Tesselated Pavements, Fresco Paintings, Tiles, and other Interesting Remains. Amongst the Early English Antiquities are maps

are Anglo-Saxon, forming a great variety of the most valuable vessels from the earliest period to the Seventeenth century; Amphorae, Costrils, Pitchers, Drinking Cups, Bellarmine, &c.; some new Glass Vessels, Specimens of Shoes of the Thirteenth and Sixteenth Centuries, Encaustic Tiles, Bronze Implements, Keys, Rings, &c. being the Private Collection formed by Mr. W. CHAFFERS, F.R.S., of Wadding-street.

May be viewed two days previous, and Catalogues had; if in the City, at the Rooms of the Antiquarian Society.

**MR. J. C. STEVENS** will sell by AUCTION at his Great Room, 38, King-street, Covent-garden, on FRIDAY, June 5, at 12 for 1 o'clock, a MISCELLANEOUS COLLECTION of Wares, Implements, and Curiosities from the South Seas, many of which are highly interesting, having been presented to the British Museum by the late Mr. J. C. Stevens, and are now offered for sale by the Trustees of the said Museum. Catalogue on application to the Trustees, at the British Museum, or to Mr. J. C. Stevens, at his Great Room, 38, King-street, Covent-garden.

**The First Portion of the Valuable Stock of Architectural and**  
*First Edition of Mr. JOHN VULF of High Holborn*

**SOUTHGATE & BARRETT** will SELL by

**SAUCTION**, at their Rooms, 22, Fleet-street, on **MONDAY**  
June 4, and two following days, at 12,  
**THE FIRST PORTION OF THE VALUABLE STOCK OF**  
**ANCIENT AND MODERN BOOKS,**

consisting of the best standard works in Architecture and Engineering, Civil and Mechanical, the Fine Arts, and other Sciences, and a great variety in Miscellaneous Literature; together with the latest remaining Stocks and Copyrights of several important Publications.

Catalogues will be forwarded on receipt of four postage stamps.

The whole of the remaining Coloured, Proof, and Plain Copies of  
**LOUIS HAGHE'S LAST Illustrated Book.**

**SOUTHGATE & BARRETT will SELL by**  
**AUCTION,** at their Rooms, 52, Fleet-street, on **TUESDAY**  
June 5, and following day, the remaining Copies of

**AYA SOFIA, CONSTANTINOPLE,**  
as recently restored, by H.M. the Sultan Abdul Mejid, 25 plates in  
the very best style of double-tinted Lithography by Louis Haghe  
from the original drawings by the Architect Chevalier Gaspar  
Fossati; being a Series of Twenty-five Interior and Exterior  
Views of the Mosque of St. Sophia, and four Panoramic Views of  
Constantinople.

Aspart from the great interest attaching to the subject here illustrated, associated as it is with the events now passing in the East, this work recommends itself by its artistic merits, the lithography being of the highest class, and the very last from the pencil of M. Haghe.



## Miscellaneous Books.—Four Days' Sale.

**PUTTICK & SIMPSON, Auctioneers of Literary Property**, will **SELL BY AUCTION**, at their Great Room, 191, Piccadilly, on **FRIDAY, June 8**, and following days, a **Large and Valuable Collection of Manuscripts and MISCELLANEOUS BOOKS**, including Dugdale's Monasticon and St. Paul's, last and best edition, 9 vols.—Codex Alexandrinus, cura Baber, 4 vols.—Freytag's Lexicon, 4 vols.—Bacon's Historie Nat. 20 vols.—Scripps and Grosvenor, 3 vols., privately printed—and many curious and Valuable Books, Aldine and other scarce editions of Classic Authors—a MS. Koran, beautifully written and illuminated.

Catalogues will be sent on application.

**Highly interesting and extensive Collection of Printed Books, Manuscripts, Deeds, &c. relating to the County of Suffolk.**

**PUTTICK & SIMPSON, Auctioneers of Literary Property**, will **SELL BY AUCTION** at their Great Room, 191, Piccadilly, on **JUNE 26th and 27th**, a very extraordinary **COLLECTION OF PRINTED BOOKS, Manuscripts, Deeds, Charters, and other Documents**, all illustrative of the Local and Family History of the County of Suffolk. Also a matchless Series, in 30 large volumes, of Pictorial Illustrations of the County, in Prints and Drawings, Portraits, Topography, and Miscellaneous Subjects.

Catalogues in the press.

**Pall Mall.—English Pictures of Great Importance.**

**Messrs. FOSTER & SON** respectfully announce that they have received instructions from Messrs. LLOYD BROTHERS, the enterprising Publishers of Ludgate-hill, to **SELL BY AUCTION**, at the Gallery, 54, Pall Mall, on **WEDNESDAY, June 13**, at 12 for 1, the **ORIGINAL PICTURES** by eminent British Artists purchased by Messrs. Lloyd & Co. mostly for the purpose of Engraving; and that being accomplished, they are now to be sold, including two Academy Pictures by the late J. M. W. Turner, R.A., viz. the Grand Canal at Venice, with the State Barges conveying the Pictures of John Bellini to the Church of the Redemptor, now in process of engraving—and the well-known Burning of the Houses of Parliament—Infant Prayer, by W. P. Frith, R.A. the Academy Picture, engraved by Stokes—Did you Ring? by the same artist, now engraving by Hall, and a smaller Picture, also by Frith—the Spirit of Justice, the poetical Academy Picture, by R. Maclean, R.A. not yet engraved—the Fight for the Standard, by R. Ansell, engraved by Knyll—Cromwell and his Daughter, engraved by Tomkins, and Nelson in his Cabin in the Breeze of the Battle of Trafalgar, engraved by Sharpe, both by Chas. Lucy—the Wood Nymphs Surprised, an exquisite Academy Picture, by W. E. Lockhart, engraved by the late Miss J. Herring, Sen., engraved by Harris—the Golden Age, an important work by F. Danby, A.R.A. &c.; and Specimens of

T. Fied. G. B. Lauder. Linnell, Jan.  
J. Linnell. C. H. Johnston.  
J. Phillips. Lee and Cooper. T. Crewick, R.A.  
W. Müller. D. Roberts, R.A. W. Douglas.

Catalogues will be ready on the 12th, and may be then had of Messrs. Foster & Son, 54, Pall Mall.

Engravings, Portraits, Vices, &c.

**MR. HODGSON will SELL BY AUCTION**, at his New Rooms, the corner of Fleet-street and Chancery-lane, on **TUESDAY, June 6**, at half-past 12, an **INTERESTING COLLECTION OF ENGRAVINGS**, containing some scarce and early Portraits of Distinguished Characters—Illustrations to Shakespeare, Milton, &c.—Views in Great Britain, and Miscellaneous subjects.

To be viewed, and Catalogues had.

A Set of Hansard's Parliamentary Debates.

**MR. HODGSON will SELL BY AUCTION**, at his New Rooms, the corner of Fleet-street and Chancery-lane, on **TUESDAY, June 6**, at half-past 12, the **VALUABLE LAW LIBRARY** of a Barrister, retiring from the Profession, comprising a complete set of Reports from the earliest period to the present time. A fine copy of Howell's State Trials with Jardine's Index, in 34 vols., half-bound russet, is also included in the same Sale, together with a large Collection of Books in General Literature, being the Library of a Gentleman removing.

To be viewed, and Catalogues had.

Law Books and Office Furniture.

**MR. HODGSON will SELL BY AUCTION**, at his New Rooms, the corner of Fleet-street and Chancery-lane, on **WEDNESDAY, June 6**, at half-past 12, the **VALUABLE LAW LIBRARY** of a Barrister, retiring from the Profession, comprising a complete set of Reports from the earliest period to the present time. A fine copy of Howell's State Trials with Jardine's Index, in 34 vols., half-bound russet, is also included in the same Sale, together with a large Collection of Books in General Literature, being the Library of a Gentleman removing.

To be viewed, and Catalogues had.

To Book Societies, Public Libraries, and Others.

**MR. HODGSON will SELL BY AUCTION**, at his New Rooms, the corner of Fleet-street and Chancery-lane, on **TUESDAY, June 13**, and two following days, at half-past 12, a very extensive **CIRCULATING LIBRARY**, containing upwards of

**TWELVE THOUSAND VOLUMES OF THE BEST MODERN WORKS,**

in Novels, Romances and Works of Fiction, Histories, Biographies, Scientific Works, Voyages and Travels, &c. This Collection comprises nearly all the most Popular Books published during the last ten years as well as the usual Standard Works found in every Library, among others may be mentioned the Works of Macaulay, Leyard, Grote, Hallam, Ruskin, Merivale, &c. &c. by John Russell, Alison, Prescott, Madame D'Arbigny, Peppas, Evelyn, and other esteemed Authors; Works lately published on the War with Russia, &c. &c.; also, all the most recent Novels and Romances, many published in 1854 and 5. The whole are in excellent condition, some being nearly new, and would be found very suitable for Public or Private Libraries, Book Societies, &c.

May be viewed, and Catalogues had; if by post, on receipt of four stamps.

**Stock of Books, Stereotype Plates, Printing Materials, consisting of many thousand pounds' weight of Type, Seven capital Printing Presses, &c. &c.**

**MR. HODGSON will SELL BY AUCTION**, on the Premises, Strand, about the middle of June, (by order of the Assignees of Mr. John Lofft), the **STOCK OF BOOKS**, in Sheets and Boards, comprising many popular Works of Fiction, Amusing and instructive Illustrated Books, with the Stereotype Plates and Copyrights; the Printing Materials, consisting of several thousand pounds' weight of Type, Seven capital Double-crown Printing Presses, and the usual Fittings of a Printing Office.

Catalogues are preparing.

**LIVERPOOL PHOTOGRAPHIC JOURNAL.**—With the next number, to be published on Saturday next, the 9th inst., will be issued, a Photograph of SPEKE HALL, illustrative of Shadbol's Process, 7½ by 11 inches, price 1s. In order to secure copies, all orders should be given to the Publisher or Agents, on or before the 6th inst. Advertisements received up to Friday, the 8th.

Liverpool: Henry Greenwood, 16, Canning-place.  
London: Horne & Thornthwaite, 123, Newgate-street.  
Manchester: J. B. Dancer, Cross-street.  
Edinburgh: James Wood, 25, Prince-street.  
Glasgow: Wm. Love, 28, School-square.

Just published, fcap. 8vo. price 1s. 6d., by post 2s.

**A PLEA FOR PAINTED GLASS;** being an Inquiry into its Nature, Character, and Objects, and its Claims as an Art. By FRAS. W. OLIPHANT.

Oxford: John Henry Parker; and 377, Strand, London.

On Saturday, June 2, price 2d., No. 1 of

**'THE WHIPPER-IN,' and MARYLEBONE TIMES.**

"Your attendance is MOST EARNESTLY and MOST PARTICULARLY requested."—Hogder.

John Wesley & Co., 54, Paternoster-row; and Henry Wetton, 218, Oxford-street.

On Saturday, June 9th, will be published, price 2d., unstamped, or 3d. stamped.

**CHARLES KNIGHT'S TOWN & COUNTRY**

NEWSPAPER—Number I.

It is intended to produce a Paper that may attempt to unite the essential qualities of Cheapness and Goodness; and that in consequence with the News of the World, carefully digested, may furnish a body of POPULAR INFORMATION, on Subjects of Politics, Industry, and Literature, combining Instruction and Amusement.

Office: 2, Bridge-passage, Fleet-street.

Just published, cloth, price 3s.

**GRAMMAR OF THE GERMAN LANGUAGE.**

By T. HEINRICH WEISSE.

Edinburgh: Thomas Constable & Co. London: Hamilton, Adams & Co.

Just published, price 3d.; or 2s. 6d. per dozen.

**PEACE, the GIFT, or INFANTION OF OUR**

**HOLY REDEEMER:** the Paramount Obligation of immediate Peace. A Sermon, by EDMUND KELL, M.A. F.S.A. Second Edition.

London: E. T. Whitfield, 178, Strand.

**DEFINITIONS IN POLITICAL ECONOMY.**

By the late Rev. T. R. MALTHUS. A New Edition, with a Preface, Notes, and Supplementary Remarks, by JOHN CAZENOVE. Price 3s. 6d.

London: Simpkin, Marshall & Co. Stationers-court.

At all the Libraries, 5s.

**O L Y M P U S.**

"There are brave thoughts and noble words in it. A truthful man tells us his thoughts of man and of life."—The Press.

London: Simpkin, Marshall & Co.

This day is published, price 4s. 6d. boards, with an illustrated cover by J. TENNIEL.

**STORIES FROM A SCREEN.**

By DUDLEY COSTELLO.

"Look here upon this picture—and on this!"—Hamlet.

Bradbury & Evans, 11, Bouverie-street.

**FRENCH IN ONE VOLUME.**

Just published, a New and Improved Edition, price 6s.

**THE COMPLETE FRENCH CLASS-BOOK;** or, Grammatical and Idiomatic French Manual; with Progressive Illustrations and Exercises, and Conversational Lessons, on a new and original plan. By ALFRED HAVET, French Master in the Glasgow Athenæum, &c.

"Mr. Havet's treatise is a complete exposition of the principles and peculiarities of the French language."—Athenæum.

"One delights to luxuriate among its ample pages, replete as they are with excellent and clearly-arranged matter, explanatory and illustrative of the French language."—Scottish Educational Journal.

"Mr. Havet's 'Class-Book' is one of the best arranged and most complete French Manuals yet published in this country. The features that it possesses are chiefly that it makes frequent comparisons between the English and French idioms, and that it contains Conversational Lessons calculated to impart information, as well as to exercise the learner in speaking the language."—The Educational Examiner.

London: Dulau & Co.; W. Allan.

**LASÈGUE'S FRENCH PROSE** recommended by the Rev. T. K. AKNOLD, M.A. 3th edition. Price 3s. 6d. Rivingtons, Waterloo-place, Pall Mall.

This day is published, price 5s. cloth.

**AN ENGLISH-IRISH DICTIONARY**, intended for the use of Students of the Irish Language, and for those who wish to translate English into language intelligible to the present Irish-speaking inhabitants of Ireland. By DANIEL FOLEY, B.D. Professor of Irish in the University of Dublin.

Dublin: W. Curry & Co. London: Wertheim & Macintosh, 24, Paternoster-row.

**A DICTIONARY of the CIRCASSIAN**

LANGUAGE.—In Two Parts:—ENGLISH—CIRCASSIAN—TURKISH, AND CIRCASSIAN—ENGLISH—TURKISH.

Containing all the most necessary words for the Traveller, the Soldier, and the Sailor; with the exact Pronunciation of each Word in the English Character. By Dr. L. LOEW, Member of the Royal Asiatic Society of Great Britain and Ireland, &c. &c.

Price One Guinea.  
London: D. Nutt, 270, Strand.

Forwarded free on receipt of 10 postage stamps.

**ARCHITECTURAL BOTANY:** setting forth the Geometrical Distribution of Foliage, Flowers, Fruit, &c. with 20 Original Designs for Decorating Cornices, Spandrels, Crosses, Corbels, Capitals, Bosses, Pannels, &c. &c. Part II. nearly ready. By W. F. GIFFITH, F.S.A. F.R.I.B.A. &c., 9, St. John's-square, London.

NEW ISSUE, 1855.

**JOHNSTON'S NATIONAL ATLAS OF HISTORICAL, COMMERCIAL, and POLITICAL GEOGRAPHY.**—with a complete Index, compiled from the Maps.

By ALEXANDER KEITH JOHNSTON, F.R.S.E. Geographer to the Queen.

Price, half-bound russet or morocco, with Plates and Notes on Physical Geography, &c. &c. £3 8 0

Lithographed Edition, without the Plates and Notes on Physical Geography, &c. &c. 4 14 6

Edinburgh: W. & A. K. Johnston. London: Edward Stanford, 6, Charing-cross.

**ENLARGED EDITION OF HUGHES'S HISTORY OF ENGLAND,** in 6vo.

In Seven Volumes, 8vo. price 3s. 12s. 6d. cloth.

**THE HISTORY OF ENGLAND,** FROM THE ACCESSION OF GEORGE III.

TO THE ACCESSION OF QUEEN VICTORIA.

By the Rev. T. S. HUGHES, B.D. Late Canon of Peterborough.

With a Memoir of the Author, and Portrait.

Options.

"The author appears moderate and impartial as regards opinions. He seems to have sought after his facts and information with painstaking industry, and to have combined his materials with sufficient skill; whilst his narrative carries us smoothly and quietly along, without excitement, without weariness."—Spectator.

"Mr. Hughes is a temperate and so far as we have been enabled to judge, an accurate historian. His history is just what such a history should be—clear, nervous, and singularly faithful in its details."—Sun.

"Of this work we are bound to speak in terms of high approbation."—John Bull.

London: George Bell, 186, Fleet-street.

Recently published, 18mo. 4s.

**CHRIST IN THE WILDERNESS: FOUR**

SERMONS preached before the University of Cambridge in the Month of February, 1855.

"It was a bold thing, as Mr. Goodwin honestly and manfully acknowledges, to handle the subject of the Temptation before the University of Cambridge so soon after Dr. Mill's great discourses upon that theme. Mr. Goodwin's mode of treatment is, of course, very different, and it is, perhaps, owing to the simplicity and sincerity of his style that he has produced so interesting a volume upon so great and mysterious a subject. His 'Christ in the Wilderness' is a very good set of sermons. The subject is treated with reference to the history of Our Lord's own life, to the history of the Church, to the preparation for Orders, and to the general temptations of mankind."—Guardian, May 24.

Cambridge: Deighton, Bell & Co. London: Bell & Daldy.

On the 5th of June will be published, price 3s. 6d. cloth,  
**IMPERIAL PARIS;**  
INCLUDING  
**NEW SCENES FOR OLD VISITORS.**

By W. BLANCHARD JERROLD.

BRADBURY & EVANS, 11, Bouverie-street.

**The NEW NOVEL by MR. SHIRLEY BROOKS,**

Author of 'Miss Violet and Her Offers.'

This day is published, in 3 vols.

**ASPEN COURT:**  
**A TALE OF OUR OWN TIMES.**

By SHIRLEY BROOKS,

Author of 'MISS VIOLET AND HER OFFERS.'

London: RICHARD BENTLEY, New Burlington-street.

## NURSES FOR WOUNDED SOLDIERS.

This day, Second Edition, revised and enlarged, fcap. 8vo. 3s. 6d.  
**HOSPITALS AND SISTERHOODS.**  
 By Mrs. J. A. MURRAY, Albemarle-street.

This day, in 8vo. price 3s.

**THE ENDOWED CHARITIES:** with some Suggestions for further Legislation regarding them.  
 By J. P. FEARON.

London: Longman, Brown, Green, and Longmans.

Just published, in 12mo. price 3s. 6d. cloth.

**THE FIRST FOUR BOOKS OF MILTON'S PARADISE LOST;** with Copious Notes, Grammatical, Classical, and Critical. By C. W. CONNOR, M.A., Reading Master, Lower School, Greenwich Hospital.

The idea of this book is very excellent, and that idea has been well carried out. The book is a great addition to school publications, supplying an excellent example of enlightened criticism. In that respect it will serve as a pattern of the manner in which the perusal of the poets ought to be conducted. — *Christian Witness*.

London: Longman, Brown, Green, and Longmans.

The Third Edition, in 1 vol. 8vo. price One Guinea.

**THE RURAL LIFE OF ENGLAND.** By WILLIAM HOWITT. Third Edition, corrected and revised; with Illustrations on Wood by Bewick and Williams.

By the same Author, New Editions, with many Woodcuts, **VISITS TO REMARKABLE PLACES**—Old Halls, Battle-Fields, and Scenes illustrative of Remarkable Passages in English History and Poetry. 3 vols. 8vo. price 21s. each.

**THE BOY'S COUNTRY BOOK.** Fcap. 8vo. Woodcuts, 6s.

**LAND, LABOUR, and GOLD;** or, Two Years in Victoria. 2 vols. post 8vo. price 21s.

London: Longman, Brown, Green, and Longmans.

In June will be published, in 8vo.

**HISTORICAL and CRITICAL COMMENTARY on the OLD TESTAMENT.** By Dr. M. KALISCH, M.A. First Part—EXODUS: in Hebrew and English, containing a New English Translation from the Hebrew Text, based on the Authoritative Version, copious Notes, Critical, Philological, and Explanatory, illustrative of the History, Natural Philosophy, and General Archaeology of the Holy Scriptures.—and embodying and reviewing, in a quiescent and digest of every difficult Verse, the Opinions of Ancient Interpreters, and the Researches of Modern Biblical Critics.

An Edition comprising the English Translation, and an abridged Commentary, with the omission of all philological remarks, for the use of English readers, will be published simultaneously.

The present volume forms a complete work in itself; and is published first, because it is best calculated to show, by the Mosiac legislation, and the other important subjects of which it treats, the spirit and tendency of this Commentary. It is written without sectarian bias; is exclusively based on the original text; and, although the theology of the Old Testament is carefully considered, it is constantly derived from a literal analysis of the Sacred Records.

London: Longman, Brown, Green, and Longmans.

## THE NEW NOVELS.

NOW READY AT ALL THE LIBRARIES.

**THE NEXT-DOOR NEIGHBOURS.** By MRS. GASCOIGNE, Author of 'Temptation; or, a Wife's Perils,' &c. 3 vols.

**EUSTACE CONYERS.** By JAMES HANNAY, Esq. Author of 'Singleton Fontenoy,' 'Satire and Satirists,' &c. 3 vols.

"Eustace Conyers" is a fresh, genuine, healthy book—beyond comparison Mr. Hannay's ablest, wisest, and maturest work. There is something in it better than story—there is abundance of character. Character is Mr. Hannay's strength. Much of 'Eustace Conyers' will delight the reader beyond the portraits: glimpses of natural scenery, and especially of the social and domestic life, are thrown off with an affluence and a carelessness testifying to no ordinary wealth of imagination; but the present fascination and lasting charm of the book will be found in its gallery of living, vigorous, and subtle portraits. — *Athenæum*.

## THE HEIRESS OF HAUGHTON.

By the AUTHOR of 'EMILIA WYNDHAM,' 'TWO OLD MEN'S TALES,' &c. 3 vols.

"The numerous admirers of this delightful authoress will welcome with pleasure the announcement of a new novel from her pen. In her writings we have never to complain, as in the case of some novelists, that there is no one to arouse our interest, and that the dénouement is awaited with indifference. There is always some one (and it is generally in the difficult character of heroine) to excite our sympathy and arouse our attention. Her heroine in the present instance is a charming creation. We may congratulate the author on having added another to the list of her literary successes." — *Sun*.

"We were not inclined to believe that the author would surpass her 'Emilia Wyndham,' the power of which made her reputation at once. Nevertheless, we can only do justice to the matter before us by saying that we consider this tale to be the best which the authoress has yet written." — *Messenger*.

A story of surpassing interest. The heroine is one of the sweetest portraits of female loveliness which even the talented pen of the Author of 'Emilia Wyndham' has produced." — *John Bull*.

## THE SECRET MARRIAGE; or,

Contrasts in Life. By Miss FANNY WILLIAMS.

"The Secret Marriage" is one of the best novels of the season." — *Literary Gazette*.

Also, in the press, in 3 vols.

## THE JEALOUS WIFE. By Miss PARDOE.

HURST & BLACKETT, Publishers, Successors to HENRY COLBURN, 13, Great Marlborough-street.

## THE THIRD and FOURTH VOLUMES

are Now Ready, comprising the Period from 1800 to 1810, and completing the Work, of

## The DUKE OF BUCKINGHAM'S MEMOIRS of the COURT and CABINETS of GEORGE III.

FROM ORIGINAL FAMILY DOCUMENTS.

From "THE TIMES," May 30.

"The present collection is more valuable than the last, inasmuch as Lord Grenville, having attained higher dignity and experience, is a more dispassionate observer of passing events. Whoever would desire to read the running comments of so eminent and well-informed a man as Lord Grenville upon a decade so interesting as that of 1800–10, would do well to consult these volumes. Lord Grenville was certainly among the most far-sighted men of his time; and to him, from the first, belongs the credit of appreciating truly Napoleon Bonaparte's position and designs. He did so even to a higher degree than Pitt; and it is most remarkable how far his predictions have been verified by the event, even when submitted to the sharp test of the judgment of posterity. The principal points on which light is thrown by the present correspondence are, the negotiations before and after the Treaty of Amiens until the time of its rupture—the true character of Addington's Administration, and the relations between 'the Doctor' and Pitt—the formation of the Pitt and Sidmouth Cabinet, when the King's prejudices against Charles Fox were found to be insurmountable—the Grenville and Fox short Administration—the Duke of Portland's Cabinet—the expedition to Portugal, with its climax at Cintra—the Duke of York's scandal with Mrs. Clark—Sir John Moore's retreat, with the earlier Spanish campaigns of Sir Arthur Wellesley—and, finally, the disastrous 'Walcheren affair.' There is much curious matter interposed in the shape of *précis* upon the situation of affairs written from time to time by Lord Grenville himself; and perhaps still more curious reports made to the Marquis of Buckingham by a certain —, whose name remains a mystery, but who seems to have been tolerably well acquainted with the *arcana imperii* at the beginning of the century. There is much in these volumes which well deserves perusal. There is a portion of their contents which possesses nearly as high a claim upon our instant and careful consideration as the Minutes of the Sebastopol Committee."

HURST & BLACKETT, Publishers, Successors to HENRY COLBURN, 13, Great Marlborough-street.

Now ready, in 3 vols.

## THE MONARCHS of the MAIN;

Or, ADVENTURES of the BUCCANEERS.

By GEORGE W. THORNBURY, Esq.

"An unwritten page of the world's history is not to be met with every day. The author of our volumes has discovered one, and has supplied the deficiency. The deeds of alternate violence and heroism of those wild adventurers the Buccaneers—now sweeping the main with their piratical vessels—now surprising and sacking some rich and flourishing town—now fortifying themselves in some strong island hold, where they could bid defiance to a world in arms against them—form the subject of a narrative, rich in variety of incident, and replete with striking exhibitions of life and character. To the lover of maritime adventure these pages offer a fund of infinite amusement, doubly attractive from the novelty of the theme." — *John Bull*.

"Up to this time the history of the Buccaneers remained unwritten, although their career was of the most exciting description. Mr. Thornbury has taken up that history, and the result is a work the terrible interest of which is not surpassed in any language. The book brings new scenes and new creations to the novel reader, jaded with worn-out types of conventional existence—it traces the foundation of our civil empire—it adds a new page to human history—and it furnishes deep matter for speculation upon the mission and destinies of mankind. It is a work at once perfectly novel and deeply interesting." — *Observer*.

Also, in 2 vols. post 8vo.

## THE WABASH; or, the ADVENTURES of an ENGLISH GENTLEMAN'S FAMILY in the INTERIOR of AMERICA. By J. R. BESTE, Esq.

HURST & BLACKETT, Publishers, Successors to HENRY COLBURN, 13, Great Marlborough-street.

6d.; post free, 8d.

## THE NAVY LIST AND THE NAVY.

London: Thomas Bosworth, 215, Regent-street.

## ADMINISTRATIVE REFORM.

Now ready, price 6d.

## THE RE-ORGANISATION of the CIVIL SERVICE.

By A SUBORDINATE THEREIN.  
 London: Smith, Elder & Co. 63, Cornhill.

## MR. RUSKIN ON THE ROYAL ACADEMY EXHIBITION.

Now ready, at all the Booksellers, price 6d.

**NOTES ON SOME OF THE PRINCIPAL PICTURES** exhibited in the Rooms of the ROYAL ACADEMY. By the Author of 'Modern Painters.' London: Smith, Elder & Co. 63, Cornhill.

## NEW BOOKS ON THE WAR PUBLISHED THIS DAY.

**I. A CAMPAIGN in the CRIMEA,** including AN ACCOUNT of the Battles of Alma, Inkermann, and the Rev. J. E. RIDDLE, "The Bampton Lectures," &c. By Lieut. GEORGE SUDHAM FRANK, 20th Regiment. Small 8vo. 8s.

**II. OUR CAMP in TURKEY and THE WAY TO IT.** By Mrs. YOUNG, Author of 'Catch,' 'Western India,' &c. 2nd edition, post 8vo. 7s. 6d.

**III. THE CRIMEA, the BLACK SEA, and the BALTIC;** including an Account of Sebastopol. By CHARLES HENRY SCOTT, 3rd edition, post 8vo. 7s. 6d. London: Richard Bentley, New Burlington-street.

Now ready, in 2 vols. 8vo. 21s.

## HISTORY of the PAPACY,

from the EARLIEST PERIOD to the REFORMATION. By the Rev. J. E. RIDDLE, "The Bampton Lectures," &c. Author of 'The Latin and English Dictionary,' 'The Bampton Lectures,' &c.

"Written in a candid and liberal spirit. Whoever desires to see the 'History of the Papacy' set out in a calm spirit and scholar-like knowledge may turn with confidence to this work." — *Athenæum*.

"As a truthful and impartial history of the Church of Rome, this is without a rival in the literature of Europe." — *Edinburgh*.

London: Richard Bentley, Publisher in Ordinary to Her Majesty.

MR. WILLIAM TOOKE'S HISTORICAL WORKS.

**THE MONARCHY of FRANCE:** its Rise, Progress, and Fall. With Biographical Notices, and a complete Alphabetical List of the Members of the National Assembly of 1789. By WILLIAM TOOKE, Esq. F.R.S. 1 thick vol. 8vo. (pt. 753), 16s. cloth. London: Samson Low & Son, 47, Ludgate-hill; and all Booksellers.

Just published, with a Map, price 3s. 6d.

## AN HISTORICAL SKETCH of the

CRIMEA. By ANTHONY GRANT, D.C.L. Archbishop of St. Albans, &c. London: Bell & Daldy, 185, Fleet-street.

Now ready, in 8vo. price 12s. 6d.

## AN ACCOUNT of the LIFE, OPINIONS,

and WRITINGS of JOHN MILTON. With an Introduction to Paradise Lost. By THOMAS KEIGHTLEY. Chapman & Hall, 190, Piccadilly.

Just published, a Pocket Volume, price 2s.

## THE TOWN GARDEN: a Manual for the

Management of City and Suburban Gardens. By HENRY HIBBERD. London: Groombridge & Sons, 5, Paternoster-row; and all Booksellers.

## BOHN'S STANDARD LIBRARY FOR JUNE.

**HISTORY of RUSSIA** from the Earliest Period to the Present Time, compiled from the most authentic sources, including KARAMZIN, TOOKE, and SECOUR. By WALTER K. KELLY, in 3 volumes. Vol. II. with General Index and fine Portrait of the Emperor Nicholas and Prince Menschikoff. Post 8vo. cloth. 3s. 6d. Henry G. Bohn, York-street, Covent-garden.

## BOHN'S CLASSICAL LIBRARY FOR JUNE.

**PLINY'S NATURAL HISTORY,** translated, with copious Notes, by the late JOHN BUSTOCK, M.D. F.R.S., and H. T. RILEY, Esq. B.A. Vol. II. Post 8vo. cloth. 3s. Henry G. Bohn, York-street, Covent-garden.

## BOHN'S CHEAP SERIES FOR JUNE.

**WASHINGTON IRVING'S LIFE of GENERAL WASHINGTON,** AUTHORIZED EDITION, (uniform with Bohn's Edition of the complete Works.) Vol. I. containing his Early Life, Expeditions into the Wilderness, and Campaigns on the Border. Post 8vo. fine Portrait, boards. 2s. 6d. Henry G. Bohn, York-street, Covent-garden.

In 12mo. with Portrait, price 5s.

## MEMOIR of VICE-ADMIRAL SIR

JAHLEEL BRENTON, Bart. K.C.B. Second and cheaper Edition, re-edited by him. London: Longman & Co. Ryde: Braddon.

## NEW WORK ON ART, by JOHN LEIGHTON, F.R.S.A.

In 4to. cloth. 16s.; half-bound morocco, gilt tops, 21s. **SUGGESTIONS in DESIGN.** By LUKE ALDER. For the Use of Artists and Art-Workers. Containing 500 Hints for Workers in Metal, Wood, Ivory, Glass, and Leather; the Potter, Weaver, Printer in Colours, Engraver, Decorator, &c. &c. J. & J. Leighton, 40, Brewer-street, Golden-square.

## BURNET ON PAINTING.

In 4to. price 4s. 10s. bound in cloth.

## A TREATISE ON PAINTING. In Four

Parts. Illustrated by 100 Engravings, from celebrated Pictures. By JOHN BURNET, F.R.S.

The Parts may be had separately.

1. On the Education of the Eye. Price 1l. 5s.
  2. On Composition. 6th edit. Price 15s. bds.
  3. On Light and Shade. 6th edit. Price 18s.
  4. On Colour. 5th edit. Price 1l. 11s. 6d. bds.
- In royal 4to. with Proof Impressions of the Plates on India paper, having a double set of Plates to the colour, and a Portrait of the Author. Price 8s. half-bound morocco, gilt tops. J. & J. Leighton, 40, Brewer-street, Golden-square.



LONDON, SATURDAY, JUNE 2, 1855.

## REVIEWS

*Fairy Tales.* By the Countess d'Aulnoy. Translated by J. R. Planché. With Illustrations by John Gilbert. Routledge & Co. OUR Easter public is well acquainted with the Countess d'Aulnoy. Night after night, they have been held in a brief enchantment of two hours by some humorous adaptation of her fairy romances. In these stage travesties—though the allusions are brought down to passing events—the supreme elegance of the original is not for a moment lost, but rather made plainer by the bright sparkles of epigram, the flashings of nimble repartee, the graceful, easy verse, the frequent interposition of popular music, and (in these latter days) by the poetical scenery of the prince of fairy painters, Mr. Beverly. Mr. Planché had already taken his station by the side of Madame d'Aulnoy,—who, could she have come back from the grave, to witness one of these gay and many-coloured extravaganzas, half-reflecting, half-mocking, her own rainbow fantasies, would confess that, even in the days of the *Grand Monarque* himself, no such worthy realization of her fairy world either was or could be seen. As if to celebrate the intellectual marriage (for Mr. Planché has been a Benedick lover, making mischievous sport of his mistress, and fencing at her with the quick rapiers of his wit),—there comes forth this earnest and respectful translation of her tales. The nuptials are complete.

Madame d'Aulnoy—d'Anois, our ancestors used to call her, with that perverse aptitude for being wrong in such matters by which they were distinguished—has been for the last century and a half the great treasury of juvenile romance. Her rich and sparkling mine has supplied, at a moderate computation, half the graceful stories of enchantment which contribute to the sunshine of childhood, and, by encouraging our sense of the beautiful and marvellous, the humane and heroic, make the external world more glorious and life more noble and exalted. From her we derive the old familiar tales of 'The White Cat,' 'The Yellow Dwarf,' 'The Fair One with Golden Locks,' 'The Royal Ram,' 'The Invisible Prince,' and many more. Several generations of children have grown up to be old men and women, and have passed away from mortality, since the amiable French Countess, even in her English dress, began to amuse, and, we will add, to improve, the juvenile mind. For it is as long ago as the commencement of last century—Mr. Planché tells us in his Preface—that the first English translation made its appearance. This is the book from which the stories in children's collections have been abridged and altered. It was entitled 'A Collection of Novels and Tales of the Fairies,' written by that celebrated wit of France, the Countess d'Anois, translated, from the best Edition of the original French, by several Hands.' The period was one in which a taste was arising for that kind of literature,—induced, probably, by Galland's introduction to Europe of the Arabian Nights, and fostered by Addison and Steele in their little Oriental apoloques in the *Spectator* and *Guardian*. The tales of the "celebrated wit of France," therefore, seem to have become immediately popular; and we find that in 1766 the collection had reached a fifth edition. In 1817, we are informed by Mr. Planché, the same translation re-appeared in two small volumes, with a new preface, under the title of 'Fairy Tales, translated from the French of Madame d'Anois.' But this version—though the writer of the preface to the

edition of 1766 vouches for the rendering being literal and not paraphratical—is far from a fair representation of the original. Mr. Planché states:—

"It will scarcely be believed that, although the collectors introduced the novels which link the second series of her Fairy Tales together, after the fashion of the old Italian novelists, they not only omitted the whole of the first series, but also several of the best of the second; substituting, in the place of the latter, tales by the Countess de Murat, and the Countess d'Auneuil, without distinction or explanation, changing the titles where they occurred in the intermediate narrative, and altering or wholly omitting the remarks made upon them by the personages for whose entertainment they are supposed to be related, so that the reader could not suspect the imposition that was practised upon him, for what reason it is difficult to imagine. Nor was the injustice to the author limited to this singular caprice. The tales, instead of being faithfully translated, were recklessly abridged and loosely paraphrased; while the incidental couplets occasionally, and the versified morals invariably, were dispensed with altogether."

Mr. Planché adds, that the volume which he now presents to the public contains nothing which is not the composition of the Countess d'Aulnoy,—though he has found it advisable to make certain omissions.

The name of Madame d'Aulnoy being better known than the circumstances of her life, such as they were, the reader may perhaps be glad to see some account of her. Here is the brief sketch with which Mr. Planché favours us.—

"Marie Catherine, daughter of Monsieur Le Jumel de Barneville, was born in 1649, and died in Paris in January, 1705. Her father was connected with some of the first families in Normandy. She married François de La Mothe, Comte d'Aulnois, who was accused of treason by three Normans, imprisoned, and would have lost his head, had not one of his accusers, struck with remorse of conscience, declared the whole charge to be groundless. The Countess herself was at another period compromised through her intimacy with the beautiful Madame Tiquet, who was beheaded on the Place de Grève, for the murder of her husband. To considerable personal attractions, Madame d'Aulnoy joined much wit and great facility of expression. She was universally popular in society, and possessed to a remarkable extent the talent of combining instruction with amusement in her most ordinary conversation. She had read much, travelled a little, and was gifted with an excellent memory. Whatever might be the subject under discussion, she is said to have always had some information to impart upon it. Nobody could relate an anecdote better or more seasonably, and her facility in composition equalled that evinced in her conversation."

The Fairy Tales of Madame d'Aulnoy are essentially different in their general character from the legends of the Brothers Grimm, or from those other stories of elf-land which we have recently derived from German and various Teutonic sources. The latter have the character of ancient myths or primitive legends,—are brief, intense, earnest, and sincere,—often grave and thoughtful, sometimes almost religious, in tone, yet freaked with wild, rich, jovial humour, like the glintings of tremulous gold on the dark plumage of birds. They are written, also, for the people,—are reverend, and as it were grey-bearded, with antiquity,—and have in them the energy and vital manhood of Teutonic democracy. The French stories treat of none but princes and princesses, kings and queens: the German legends have their royal splendours too (for who could endure a Republic in a fairy tale?); but they have also their heroes and heroines among the poor and lowly-born, and thus possess almost a dramatic sympathy with many-visaged human life. The inventions of Madame d'Aulnoy, however, are more elaborate, ingenious, and magnificent. They are, in fact, little romances, exhibiting much imaginative

and fanciful invention, yet retaining, in spite of their narrow limits, something of the diffuseness, prolixity and artificiality of the Tales which amused the readers of a century or so earlier,—the 'Arcadias,' 'Dianas,' &c. of the pastoral writers,—the endless novels of Calprenede and Scudéri,—and the narratives of knight-errantry which Cervantes burlesqued. It may seem extravagant to place in anything like the same category with these huge folios, fictions, of which the longest barely extends to fifty of the light pages now before us. But, as all size is comparative, so is all prolixity; and a tale which would be very short if treating of human incidents and passion, may be somewhat too large in its proportions when placed upon the evanescent earth of fairy land. A fairy tale should be rapid, airy, volatile; should "hop as light as bird from briar," and have in it as little tendency towards the centre of gravity as the down from off a summer blow-ball when shaken into the wind. But, perhaps, these observations apply to the elf-legends of the North rather than to the stories which Madame d'Aulnoy wrote, and which, as we have indicated, are little novels of chivalric adventure, combined with the stately enchantments of Southern poetry and fable,—the fairies in them being by no means the elves of Germany and England, but the *fies* of Italian and Provençal poetry, the lineal descendants of the Greek nymphs. Still, we incline to think that the two kinds of fairy tales are sufficiently analogous to justify their classification, with more or less stringency, under the same literary laws; and we, therefore, hold that Madame d'Aulnoy would have improved her fictions had she woven them a little closer, and omitted some of the courtly formalities which now contribute to their bulk and detract from their ideal truth.

This brings us to a consideration of the most prominent feature of these narratives. They are all, on the face of them, manifestly written for court reading,—intended for the perusal of none but ladies and gentlemen of "quality" and "condition." They are also intensely French,—or rather let us say, intensely French according to the time of Louis Quatorze; full of amiabilities, prettinesses, insincerities; showing to us virtue as she appears when fit to enter the drawing-room, heroism in court suits, simplicity with "a thousand artless charms" and an equal number of artful epigrams, and morals with "the most engaging air and mien,"—as if the only purpose of virtue, heroism and morals was to add yet another indolent pleasure to the amusements of court Strephons and Chloes. "La grande nation" of the time of Louis Quatorze is visible in every line of the volume which Mr. Planché has translated. Versailles is the model of every enchanted palace in the series (saving, of course, those of the bad enchanters); not a hero or heroine but speaks the language of M. Le Dauphin and Mlle. La Princesse;—all is according to the etiquette of the most accomplished of nations and the most brilliant of courts. This *politesse*, this everlasting readiness to fall in love, and to make a fuss about it, and talk about it, and write verses about it, and address "Ye gods," concerning "the cruel fair,"—these languid hyperboles and full-dress conceits, were learnt in the *salons* and the "circles" of Paris, though they here present themselves among the purple lights and magic glooms, the baseless visions and golden fantasies of fairy-land. Madame d'Aulnoy might have asked, in the language of Autolycus—"Seest thou not the air of the court in these enfoldings?" As we read, we do indeed seem to "taste the air of palaces;"

though not so much of palaces in general, as of French palaces in particular, and of French palaces during the sensuous exuberance and gorgeous noon of the *Renaissance*. And besides this moral reference to the Court of those days, there are, as Mr. Planché informs us, several implied historical allusions to particular persons and events. These narratives, we are told, are "not only amusing fictions, but curious reflections of the Courts of Versailles and Madrid at the close of the seventeenth century; the dress and manners accurately described, and the pomps and pastimes in many instances scarcely exaggerated." In elucidation of these matters, Mr. Planché has added some interesting foot-notes, and an Appendix.

Another remarkable feature of these stories may be found in their intensely "moral" tone. This may seem strange in productions of the close of the seventeenth century; but it sometimes happens that the most self-indulgent epochs produce, by the very necessity of an antidote, the most rigid exhibitions of virtue. The fair Countess herself, albeit a beauty, a wit, and a gay and fascinating woman, moving about in high society, seems to have been a model of propriety; and her stories, though kindly, cheerful, and seductive, are (with two exceptions which Mr. Planché has omitted) as unimpeachably "virtuous" as Exeter Hall itself could require. But, as usual in such cases, the thing is a little overdone. Not to mince the matter, some of these princesses and shepherdesses are intolerable prudes. They think themselves very wicked when they find they are falling in love with the handsome young princes, and have plenty of prudent maxims and rules of conduct, ready cut and dried, with which to meet the advances of those amorous youths. We cannot be surprised at this. It is one of those little simpering insincerities by which a licentious, effeminate, and over-artificial age contrives to persuade itself that it is mighty fond of simplicity and virtue. Not that Madame d'Aulnoy is chargeable with hypocrisy in the matter, for she appears to have been a very estimable person; but every one is moulded by contemporary influences. We are also disposed to object to a fondness for mental reservation and deceit on the part of the heroes and heroines when they are in a dilemma—a characteristic in which, perhaps, we may detect the circumstance of these tales having been written in a land where Jesuitism was—and, alas! still is—an institution of the State. Nevertheless, there is much in Madame d'Aulnoy's stories that is morally beautiful. We find in them the old chivalric virtues of kindness, courage, devotion, and honour; and the principle of protection to the lower animals is often enforced.

Mr. Planché does not inform us what was the source of Madame d'Aulnoy's tales, or whether they were pure inventions. If the latter, they certainly indicate a most extraordinary power of imaginative creation. Probably they were new combinations of old materials; indeed, some of them are evidently Eastern in their character, and suggest for themselves a remote Oriental paternity. Mr. Planché, in an obscure comment upon 'Finette Cendron' contained in his Appendix, says that the story is partly taken from Perrault's tale of 'Cendrillon,' known to us under the title of 'Cinderella'; and suggests that "the authors had a common original which has hitherto escaped notice." We are not sure that we understand Mr. Planché's meaning aright; for there is a confusion in the paragraph, which renders the words we have quoted rather ambiguous. But we think the above is a fair representation of what he says. Yet, is it possible that he can have forgotten that the story of

Cinderella is an old Greek or Egyptian tradition,—and that versions of it are to be found scattered through the whole of Germany and the other Teutonic nations, as well as through Russia, Poland, Servia, Wallachia, Italy, Wales, and indeed almost the entire length and breadth of Europe? Even, however, if we grant that Madame d'Aulnoy found the raw material of her slight romances ready to her hand, she must have possessed great fertility of invention in weaving the old matter into new forms; and she cannot have derived from others all the events, the scenery, and the rich details of enchantment which flush and glitter through her pages. Some of these are extremely beautiful. We know of nothing finer than the opening of 'The Golden Branch.' That solitary, dusty tower, closed up for two hundred years,—the books in a long-forgotten language,—the painted windows, with their vital and prophetic histories,—the pictures that have life and motion in them,—the discovery of the unexpected treasure,—and the sleeping princess, suddenly awakening from the dream of two centuries:—all these conceptions possess a vision-like splendour unsurpassed by anything in fairy fiction. But the latter part of the tale is tedious. The pastoral scenes are neither real nor ideal; and Dresden china shepherds and shepherdesses, disporting themselves after the manner of ladies and gentlemen in Watteau, are very uninteresting beings. Mr. Planché was true to the spirit of these scenes when, in his extravaganzas, he introduced into them the *Menuet de la Cour*. In fact, the pleasantest thing about them is, that they remind us of that brilliant spectacle, which still lives in our memory,—though we have had since then we know not how many revolutions, insurrections, and European convulsions, together with the birth and death of several Republics, the creation of a new Empire, and a war with Russia.

The literary style of these productions may be sufficiently judged from the foregoing general remarks. It is full of artificialities, set forms of expression, and a certain mechanical and pre-determined impulsiveness which is peculiarly French. At the same time, there are many felicities of phraseology. For instance, in the story of 'Gracieuse and Percinet,' we read of an ugly old woman who aspires to be thought young and handsome.—"She was hoisted up on the beautiful horse, and looked like a bundle of dirty clothes. Eight gentlemen held her, for fear she should fall off." The same old lady being thrown (notwithstanding the eight gentlemen), and her artificial "making-up" being scattered, we are told that the attendants "picked her up in pieces, like a broken glass." There is satirical genius in this, and a snatch of grotesque poetry, too.

Notwithstanding all drawbacks, these Tales must always remain great favourites; and in the present translation Mr. Planché seems to have performed his task lovingly and well.

*Modern Jesuitism; or, the Movements and Vicissitudes of the Jesuits in the Nineteenth Century, in Russia, England, Belgium, France, Switzerland, and other Parts.* By Dr. Edw. H. Michelsen. Darton & Co.

WHEN Walpole heard that a Russian poet and actor had translated 'Hamlet' into the Russ tongue, and that the play had been represented before Catherine, his ecstasy was charming. He would have given anything, he said, to have witnessed the scene of the poisoning of the husband represented in the presence of that Catherine who had murdered her own. There was but one other circumstance of the time which afforded the lively letter-writer equal

pleasure. The admission of the Jesuits into Russia by the unclean Czarina, when they had scarcely another refuge in Europe, would be followed, he thus expressed his hope, by their establishing a permanent superiority which should shake the throne of that abled and most wicked of ladies. With few exceptions, the pages in the volume before us contain little that is new. A great amount, however, of scattered material has been brought together,—and of this the notice of the Jesuits in Russia is the most interesting, and perhaps would have in some degree gratified even Walpole. It is less for the sake of the reverend fathers than for that of citing samples of Muscovite character, that we make an extract from this portion of Dr. Michelsen's volume. The sons of Loyola had been permitted to enjoy an asylum in Russia on condition that they made no proselytes. They accepted the condition, and disregarded it, with equal alacrity.

"Two circumstances in particular accelerated the catastrophe in the political drama of the order in that empire. Prince Alexander Galitzin, nephew of the afore-mentioned minister, after having visited for two years the college of the pious fathers at St. Petersburg, openly declared, in 1814, his conversion to the Roman Catholic church, a circumstance which excited the more attention, as he had, until that period, been notorious for his fanatical attachment to the established church of the country. Although he was at once removed from the college, and installed among the pages at court, he clung to his new religion with all the devotion of an orthodox Catholic, and was even once seen clad in the dress of a penitent monk, with curious amulets hung round his neck, and a scourging girdle round his body. It was long before the Archbishop *Philaretus* succeeded in bringing him back to the religion of his family. While the above event was still the talk of the town, another intrigue of a similar character plunged one of the first families in the empire into the deepest mourning. A charming young princess had been by her parents confided to the instruction of a disciple of Loyola, who, to convert her to his creed, continually represented to her in the most fiendish colours the eternal torments she would have to undergo beyond the grave as a heretic. The poor girl, unwilling on the one hand to offend her parents, and wishing on the other to accustom herself in lifetime to the torments by fire, which she was sure awaited her after death, tried to exercise herself into endurance by scorching her body several times a day with a hot-burning copper pan, until the repeated agonizing pain at last threw her on a sick bed, from which she never rose."

The ukase decreeing the abolition of the order was published in 1816. The Jesuits were thrust forth, but they asked alms of Constantine on their way westward. The following is characteristic of both parties:—

"Soon after the banishment of the Jesuits from the two metropolises of Russia, two of the worthy members arrived at Warsaw, for the purpose of requesting the Grand-Duke Constantine to allow them to establish a college in the Polish capital. Not venturing, however, to make such a bold request after their recent expulsion from the Russian capitals, they began by asking the favour of an audience from the Grand-Duke, naming for its object the permission for themselves and a few of their exiled brethren to take up their residence at Warsaw during the cold winter season. The readiness with which Constantine granted them their reasonable simple request during their interview with him, encouraged the fathers to enter into the details of their sufferings, and as the Grand-Duke seemed to listen to them with interest and sympathy, they had the imprudence or rather impudence, to take chairs and sit down at the side of Constantine without his having bid them to do so. In the heat of their gesticulation, they gradually approached so near the Grand-Duke as frequently to touch his arm. The latter felt so annoyed at the familiarity, that he rose and called for his carriage. The two fathers, however, far from taking the hint, actually followed him to the very steps of the carriage, and were about to enter it after



Constantine had taken his seat, when the latter, losing all patience, said to them: 'Now I am truly sick of it; you have just shown me, my good fathers, the manner in which your Order is accustomed to abuse the least favour held out to them. Within one single hour you have become, from timid petitioners, impudent claimants, not even allowing me the free use of my own time and carriage. I now limit your abode at Warsaw to only fourteen days.' The anecdote was told by the Grand-Duke himself to the French ambassador, the Duke of Richelieu."

When the question of the expulsion of the members of the Order was agitating Switzerland a few years ago, the supporters of the question quoted as their justification a Catechism composed by Sconville, and which is now, on the recommendation of Bishop Laurent, the Papal Nuncio in Luxembourg, taught to the youth under his episcopal care. We quote it purely as a sample of the theological literature of the Order. Our readers may form their own opinions upon the instruction here conveyed.—

"Q. In what place will each one arise in the resurrection?—A. Each one will rise in that place where the largest portion of his body remains."

"Q. In what form will each rise again?—A. Of a middling stature, with well-proportioned limbs, and each according to the sex previously possessed."

"Q. In what age shall we rise from the dead?—A. In the age of Christ, as if we all were thirty-three years old."

"Q. Shall the world be inhabited again?—A. Some think, unbaptized children will inhabit it, but none else, not even the beasts."

"Q. Is it a sin not to pay tithes?—A. Yes, it is a great sin."

"Q. Where is hell?—A. Hell is in the middle of the earth."

"Q. Is hell very large?—A. Not very, for the damned lay packed in it one upon another, like the bricks in a brick oven."

We do not remember, in the literature of pains and penalties, to have met with a more curious illustration than this last. We know of but one other which approaches it,—namely, in the old German list of retributive punishments, wherein it is asserted that all unworthy clergymen who pass into the next world will be condemned to pass the whole of their time in reading all the bad sermons which have been written in this. Poor fellows! But the idea is too horrible.

*Essays on the Spirit of the Inductive Philosophy, the Unity of Worlds, and the Philosophy of Creation.* By the Rev. Baden Powell. Longman & Co.

*Worlds Beyond the Earth.* By Montagu Lyon Phillips. Bentley.

THE first of the three Essays in the volume by the Savilian Professor of Geometry is a reprint,—or, as Mr. Powell more correctly calls it, "an amplification of a few paragraphs" in a former article on 'Necessary and Contingent Truth.'

The argument in this essay is directed to show that the inference of a Supreme Moral Cause, which is itself distinct from and above Nature, "results immediately from the recognition of the eternal and universal maintenance of the order of physical causes, which are its essential external manifestations." The conclusions of the Third Essay, after due weighings of the speculations of the philosopher and the arguments of the divine, are that "the idea of a beginning, or of creation, in the sense of the original operations of the Divine volition to constitute nature and matter, is beyond the province of physical philosophy, and can only belong to that of faith, and find expression in the language of inspiration." The Second Essay is the most important of the three. Its conclusions, however, can hardly be said to be dissimilar. That we know little, and yet may be permitted to speculate much, without fear that

the end of speculation can tend to the uprooting of our theological system,—may be said to be a portion, at least, of the conviction arrived at by the accomplished Professor; who says, wisely and significantly, that—"Men who take comparatively little interest in the tangible details of real attainable science, feel stimulated by the desire to penetrate those recesses where all is obscure, and certain knowledge unattainable." As a sample of how the Savilian Professor employs and compares the opinions of others, and adds to them the weight of his own, we can find no more appropriate passage than the following:—

"The materials of which Jupiter is composed are of a specific gravity about equal to that of water, which is the same nearly as that of the sun. The essayist, in his assumed magisterial vein, lays it down as by no means an arbitrary hypothesis, that Jupiter is a globe of water; and argues accordingly that his inhabitants, if any, must be aquatic creatures of a soft, pulpy, boneless, watery character, to which, he thinks, we should naturally feel it very difficult to ascribe intelligence or moral attributes, that is, without violating those analogies which we are so prone to form (perhaps groundlessly) from contemplating our own species. But, as Sir D. Brewster, on the other hand, very justly observes, there are many solid substances, and even some minerals, as pumice, pitchstone, &c., and the metals of the alkalis, of less specific gravity than water. Jupiter, therefore, may just as well be composed of solid materials, and be tenanted by animals capable of living on land, as by aquatics. Similar calculations have shown, that in all the outer planets the conditions of gravitation are nearly the same; nor need the small specific gravity requisite for such animated beings occasion any difficulty. On our own planet, animals differ widely in this respect. It is hardly necessary to remark that birds, *e.g.*, have their bones, coverings, &c., of much greater specific lightness than the corresponding parts of terrestrial animals. Nay, Sir D. Brewster has shown, by direct calculation, that even a human being, constituted as we are, would not really be much inconvenienced if transported to the surface of Jupiter; and buildings and trees, such as occur on our earth, might grow and stand secure, in so far as the force of gravity is concerned; and the same would be true for the planets exterior to him. At any rate, when we reflect on the extremely varied forms of animated life on our own globe, on the diversified structures of different classes of animals, and the marvellous adaptations of their respiratory and circulatory functions to the conditions of their existence under the most varied circumstances, yet all preserving the most reconcile relations to analogy and unity of composition, we conceive there can exist no difficulty in *imagining* the possibility of living beings constructed with bodies of greater or less specific gravity, suited to the most widely different conditions of gravitation or atmospheric pressure in which they might be destined to live, and with respiratory, muscular, digestive, or locomotive powers and capacities developed in infinitely varied degrees, according to the different conditions under which they might subsist, and the media in which they might have to move—yet always preserving an unbroken analogy with some grand and universal scheme of uniformity, of which we enjoy only partial glimpses; while under any such variety of external form or condition, they may be equally capable with ourselves of being the recipients of higher principles of intellectual, moral, or spiritual life."

From Prof. Baden Powell's earnest and graceful volume, we turn to that of Mr. Montagu Phillips. The author sets out by asserting that preceding writers on the same subject have founded their arguments on incorrect and confined views of the constitution of the universe;—and he professes to take a much wider range than any other writer. We do not find, however, that he excels Prof. Powell in this respect. The latter, in his inquiry touching the assumed inhabitants of the planets, begins with that nearest to us, and goes even beyond the "chilly orbs on the verge of creation." It is due, how-

ever, to Mr. Phillips to say, that he is an original thinker, and gives fearless expression to every thought. We will not accompany him through his argument, but rather quote his conclusion. After showing that gases by chemical union become solids, he proceeds to examine the objection that has been made to the assertion, that animal life may be supported on the plane of planets that have no atmosphere.—

"Is air indispensable to the existence of all animals? Are lungs absolutely necessary? When we consider the infinite variety of living creatures on our own Earth, some breathing air, others dying in it; some with lungs, others without; when we learn from geologists the former existence of such strange and monstrous forms as those which have tenanted the earth itself, in remote periods, long before the creation of man; when we look at their restorations of the ichthyosaurus, the strange labyrinthodon, the monstrous pterodactyl, how can we pretend, upon any philosophical principle, to limit what may or what may not be the forms assumed by animal life? Why is so large a globe as the Moon, and the still greater moons of Jupiter and Saturn, to remain untenanted? Is it merely because we cannot understand how animals can exist without air? That would be to limit the power of the Creator; to deny that He could make any other than air-breathing creatures, an assumption for which we have no warrant. The Moon may be inhabited, and possess a very numerous population. The only reason that can be urged against them is that we cannot see them. The public, generally, expect too much from the power of the most gigantic telescopes yet constructed. If the inhabitants of the Moon do not require habitations as we do, perhaps they will not erect them; if they do erect buildings, they may have chosen, for some reasons best known to themselves, to elevate them on that side of the Moon's surface which is never turned towards us. Consider the similar condition of things in our own Earth. If we turn a terrestrial globe towards ourselves, in one direction we shall scarcely see any land at all upon which cities could be built; and, certainly, none of our large towns. If that side of the Earth were turned towards us, from a distance, we might infer, from the almost total want of a solid surface, the uninhabitability of a globe which yet contains a busy population of millions upon millions. Now, suppose, for the sake of argument, that that side of the Moon which is invariably directed towards the Earth, be the barren volcanic district which it is considered to be, does that warrant us in the belief that the other side is the same? We see, then, that the hypothesis of the Moon's surface being uninhabitable is not founded upon philosophical facts. It can, at most, only be contended that human beings cannot exist there. In this latter opinion we coincide; and we believe, moreover, that human beings exist nowhere else in the universe than on this Earth—man's world, made for him, and to be his present, and probably his future abode."

We have classed these two volumes together, because they may be read profitably in conjunction. They are popularly written, and are useful contributions to the discussion of the questions upon which they treat.

*The Rag-Bag: a Collection of Ephemera.* By N. Parker Willis. New York, Scribner; London, Triebner & Co.

THAT which was said of 'Idlewild' applies, "with a difference," to 'The Rag-Bag,'—since besides happy touches and glimpses of scenery and nature, the Editor of the *Home Journal*,—who here reprints some of his articles,—sets New York manners to rights,—tells Ladies which way they should dress, how they may most elegantly admire the Opera, in the fashion of Europe,—and criticizes "dishes and dances" with a quiet coxcombry, which is precious in its generation and curious as belonging to its country. A speculator's vision "before the fact" of a Transatlantic *Bickerstaff* would have been something far different from this.

The teacher of America might naturally have been drier, more quaint, less perfumed and essenced,—without being less high-bred or refined. But “there was no thought of pleasing” the *Athenæum* when Mr. Willis took up the ruby pen and the opera-glass. We must accept him, with his sense and his nonsense,—his enthusiasm and his affectation,—his poetry and his jargon,—“for better, for worse,”—without expecting change or demanding that which is absent;—and to show how he touches sights and singularities, we cannot do better than offer “a rag” from ‘The Rag-Bag,’—which, after all, is a rag of not a bad quality.—

“— The lower part of Broadway—below Barnum, that is to say—is pretty much given over to business and the masculine gender. Ladies seen south of St. Paul’s, except in omnibus, excite that certain indefinable curiosity, which, like the active attention to a glimpse of a petticoat in a monastery, arises from our sinner’s interest in things apparently astray. The impression, consequently, from seeing a lady come out of Delmonico’s, contains a certain indefinable difference from the impression of seeing the same lady come out of the New-York Hotel.—define it at your leisure. This, or perhaps the magnetism of a pair of boots such as usually contain a voter, but were then occupied by one of the unconstituted sex, drew a crowd of two or three hundred persons, the other day, to the front of the masculine Hotel above mentioned—patient spectators, all, of the very ordinary phenomenon of a lady about mounting a horse. The horse had his objections. A man’s hat, a riding habit of cloth of our wear, boots of indefinite extent, and whip held with an air of unmistakable efficacy, seemed to fail of their ordinary control. The stable-man drew the spirited animal again and again to the edge of the side walk, and, as often, the lady tried in vain to get her foot in the stirrup. After repeated failures she re-ascended the steps of the Hotel, and stood observing the groom’s efforts to quiet the horse, not at all disconcerted by the very large audience that was assembled, and, in fact, the whole affair, with the circular Bowling Green below, looking like a scene in a circus. Presently came along a plainly dressed man who had an idea, and no objection to lend it. He knew how to produce submission (probably in quadrupeds only) to female domination. The horse was coaxed up to the side-walk once more, and, stepping to the other side, the man took up the off fore leg, and held it while the lady mounted, the animal having evidently no confidence in resistance on three legs. Once in the saddle, she put on the whip, carcoled up and down in front of the Hotel till the pace was disciplined to her mind, and then, quietly dropping the reins, walked her steed tranquilly toward the South Ferry. The crowd looked after her till she was out of sight, it being very busily whispered about, that the load, thus unwillingly borne away, was no less than the indomitable will of the celebrated Mrs. Fanny Kemble.”

The Lady of “indomitable will” would, we fancy, herself be first and foremost to laugh at a tale told like the above, with such quiet comicality. The good or bad taste of “everybody pencilling everybody” is another affair. But the English (as we have a thousand times said) have “glass windows” in their own houses.

*Antient Jerusalem. A New Investigation into the History, Topography, and Plan of the City, Environs, and Temple.* By Joseph Francis Thrupp, M.A. Cambridge, Macmillan & Co.; London, Bell & Daldy.

THE interest which attaches to the ancient metropolis of Palestine is all but universal. Pilgrims still visit its sacred places, believing everything they are told. They pass from spot to spot in a state of rapturous bewilderment, which deadens thought, silences inquiry, and in which they are ready to worship the very stones of the so-called Holy City. But these are far from being the only persons to whom

Jerusalem is an object of regard. Students of the Bible find it necessary to make themselves intimately acquainted with the relative situations of localities of memorable import to the whole human race; and those who take delight in investigating the progress of society cannot avoid feeling an interest in a city, the several phases of whose history, when considered by themselves, are in the highest degree remarkable, and when taken in connexion with the mighty consequences which have flowed from them, throw into the shade the lustre of all other capitals. It is chiefly to the second of these classes that Mr. Thrupp addresses himself. Biblical illustration is his principal aim; but in following it out he has entered generally upon the history of the city and the Temple, and on the identification of most of the principal localities both in Jerusalem and its environs. His style is clear and occasionally animated; his general tone of remark is calm and candid; and he has a thorough acquaintance with all that has been written upon his subject, from Josephus down to Tobler, Williams, and De Saulcy.

The uncertainty that hangs over all the celebrated Christian localities can scarcely be considered remarkable. For many centuries these spots were left, altogether unthought of, to the operation of natural decay and to the alterations consequent upon incidents the most calamitous. War in its worst form did its work upon the whole city over and over again; “temple and tower” were involved in indiscriminate destruction, and their remains and sites were left to the insults and desecration of the fanatical disciples of Mohammed. Then followed centuries of fraud. The general superstition of ages of ignorance was taken advantage of. Devotion was led astray by cunning. Mammon became the tutelary guardian of the Holy Places. Pretended miracles and lying wonders were vouched as proofs of the genuineness of the most palpable frauds, and wealth, generously bestowed by princely enthusiasts, was squandered, not in maintaining, but in altering and adorning presumed sacred sites. All identity was thus destroyed, and thenceforth deception reigned unchecked and paramount.

A period of scepticism has followed of course. Everything has since been doubted. Scarcely a single site from Bethlehem to Calvary, the Chapel of the Sepulchre, and the place of the Ascension, but has been questioned; and our Ordnance Survey, and in fact all that has yet been done and written, have gone but a very little way towards a satisfactory determination of the infinitude of questions which have risen up on every hand.

The tendency of Mr. Thrupp’s book is to still greater unsettlement. He throws, indeed, the weight of his opinion into the scale on behalf of the alleged positions of Calvary, the Chapel of the Sepulchre, and most of the other Christian sites,—but with respect to some of the elder, that is, the Judaical localities, Mr. Thrupp proposes entirely new readings. Thus he throws doubt upon the Temple having been built upon Mount Moriah, and he endeavours to show—and this is the great point of his book—that the hill on which Solomon’s celebrated fabric was erected was anciently called Mount Zion, and that consequently the hill now known by that name is so designated improperly.

Both questions turn upon little points of construction of passages in the Sacred History, the consideration of which is not very well suited to our pages; but we have gone through the texts quoted and referred to by Mr. Thrupp, and are bound to say that we do not think he has made out his case on either point. Mount Moriah is mentioned in only two places

in the Bible. One of them, if it stood alone, would seem to favour Mr. Thrupp’s construction, that Moriah was the name of a district, and not of a single hill; but the other is fatal to him. It runs thus:—“Solomon began to build the house of the Lord at Jerusalem in mount Moriah, where the Lord appeared unto David his father, in the place that David had prepared in the threshing-floor of Ornan the Jebusite” (2 Chron. iii. 1). No ingenuity can get over this passage. It is clear that, whatever may have been the case elsewhere, here the writer intended to denote not a district, but a specific spot—a spot which he identifies by a reiterated variety of indications. It was situate in Jerusalem; it was the site of Ornan’s or Araunah’s threshing-floor; it was a spot set apart for this specific purpose by David, and on which, as we are told elsewhere, he had erected an altar. Finally, the place was identified by a name which is applied to the Temple Hill at this day.

The case as to Mount Zion is very different. It depends upon a variety of particulars far too minute for us to enter into with our readers; but we will state Mr. Thrupp’s views.

Jerusalem is situated on a tongue of land, which is surrounded, except at its base, by a deep ravine. The point, or southernmost portion of the tongue, is forked,—that is, it terminates in two eminences, with a valley between them. One of these eminences—the westernmost and the higher of the two—is termed Mount Zion. The other eminence, which lies to the east, and is considerably lower than the former, is the site of the Temple. On these two hills, by the testimony of Josephus and Tacitus, the ancient city stood, and gradually enlarged itself on the northern slopes of both of them. Now, Mr. Thrupp’s point is thus stated by himself:—

“That the Jews after their return from the captivity used the name Zion for [or?] a different part of the city to what they had previously done. Strange as it may at first sight appear that so important an error should have originated with the Jews themselves, it admits of the clearest demonstration that such is the case. In the books of Samuel, Kings, and Chronicles, Zion is expressly identified with the City of David: in the first book of Maccabees it is as clearly distinguished from it.”

We cannot concur with Mr. Thrupp either in this statement of the facts, or in his conclusions. “Zion,” as it seems to us, is a name clearly applied in the Bible to Jerusalem itself. It was one of its ancient names,—probably derived from some tumulus or sepulchral mound which, in some far distant age, stood upon the higher hill. The passages in which Hebrew writers, and especially the poets, apply this name to their sacred city are familiar to every one. We would refer to Psalm xlviii. 12, 13; Isaiah x. 24, xxxiii. 20, and lx. 14, as containing proofs of the clearest kind. No one who will consider them attentively can doubt that “Zion” was used for Jerusalem,—not for a part of the city, but for the city as a whole.

On the other hand, “the City of David” was the name, not of the whole city, but of a particular building in or near “Zion,”—a building which was David’s residence, and ultimately his tomb and that of his posterity. When David captured Zion, or Jerusalem, he first took the “castle of Zion” (1 Chron. xi. 5), or, as it is termed by another writer, “the stronghold of Zion” (2 Sam. v. 7); or, in another place, “the fort” (2 Sam. v. 9). The Hebrew King, having carried this important position, took up his residence in it; and, as if to mark from the first—even before the place was all in his own possession—his intention to occupy the city of the Jebusites permanently, as his capital, he gave this castle, fort, or stronghold of Zion the



new and significant name of "the City of David." The following is the simple record of this transaction, which occurs in one of the passages we have referred to:—"So David dwelt in the fort, and called it the city of David" (2 Sam. v. 9). Now, in the passage we have quoted from Mr. Thrupp he uses "Zion," the name of the whole, for "the stronghold of Zion," the name of a part; and, by this want of precision, has, we fear, mystified both himself and his readers. There are, in our judgment, no passages in "Samuel, Kings, and Chronicles" in which "Zion is expressly identified with the City of David." What those passages identify with the City of David is the stronghold of Zion,—the part, and not the whole.

The second clause of Mr. Thrupp's proposition we think equally untenable. "In the first book of Maccabees," Mr. Thrupp says, "it [that is, Zion] is as clearly distinguished from," that is, from the City of David. What appears in Maccabees is, that under Antiochus Epiphanes, the City of David was re-converted into a stronghold, whereupon, for the protection of the inhabitants of Jerusalem and the Temple against the attacks of the garrison of the new fortress, "Mount Zion" was surrounded "with high walls and strong towers" (1 Macc. iv. 60). Mr. Thrupp's version of the transaction is, that "there were two opposite forts or strongholds in Jerusalem, one of which stood on what was then called Mount Zion, and the other on the City of David: thus showing," he concludes, "that Mount Zion and the City of David were distinct;" or, as he afterwards states, "situate in different parts of the entire city." But how does that appear? Nay rather, does not the very reverse follow from this construction of fort against fort? The City of David, which since David's time had been used as the place of royal sepulture—Solomon having built another palace on the Temple Hill—was clearly, being a burial-place, some little distance outside the city wall. The new defensive fortifications were on that wall or connected with it. To have answered their purpose, they must have been as near as possible to the tower against which they were intended as a protection. The object was to confine and curb the garrison of that tower. To have built a fortress for that purpose in another part of the city could not have been a way of accomplishing that object.

To strengthen his conclusion, Mr. Thrupp draws ingenious, but to us not by any means satisfactory, inferences from a variety of texts, most of them extremely doubtful and capable of many constructions. He has also recourse to the extraordinary supposition we have already mentioned, that the Jews after the Captivity made a mistake as to the position of "Mount Zion." Except we could take for granted Mr. Thrupp's conclusion as to the relative situations of the two forts mentioned in Maccabees, we see no evidence of anything of the kind.

On the foundation of these mistaken premises, Mr. Thrupp moves on with ease to his final conclusion,—the identity of Zion with the Temple Hill,—which he deduces from passages in the poetical books of the Bible, in which Zion is spoken of as "the holy mountain," "the dwelling-place of the Lord," and under other poetical images employed to denote the peculiar sanctity of the place. We have carefully gone through these passages, but remain entirely unconvinced. "The holy mountain," "the mountain of the Lord," and other similar expressions, are mere poetical synonyms for Zion,—the city honoured as the locality of the Temple, the place to which the tribes of Israel repaired for sacrifice.

We desire not to be understood as undervaluing the ingenuity and ability with which

Mr. Thrupp defends his peculiar opinions, or the value of his book on some illustrative points. But with reference to his main point—that out of which his book has evidently grown, and which colours the whole of it—that the Temple stood on Mount Zion, we think he has allowed himself to be blinded and carried away by love for a new theory. His book will do good by calling attention to the various modifications of the word "Zion" in use amongst the sacred writers, and indeed to the whole subject of the illustration of the ancient topography of Jerusalem from Biblical sources; but we have yet to look for the calm, untheoretical, unbiassed mind which will be able to thread its way through the maze of questions with which the subject is surrounded.

## MINOR MINSTRELS.

*Robin Hood, and other Poems.* By J. R. Wise. (Lacy.)—We opened this unpromising volume with distrust at such a hackneyed title, and were surprised to find much knowledge of Nature ruggedly, and not tastefully, expressed, and yet marked by a sweet lyrical spirit, fresh and full of May. For instance, here is a little verse round and coloured as a berry.—

Where the bee is honey churning,  
And the gorse with gold is burning,  
Where our roof with leaves is thatched,  
And the stockcock's eggs are hatched,  
When the moon with mist is shrouded,  
Like round onyx dimly clouded,  
And the stags with horny forks,  
Lie sleeping 'mong the ferns and stalks,  
O come with me.

And again:—

Come beneath the greenwood tree,  
Good sights here ye all shall see,  
Magpie with its thorny nest,  
Dipper with white spot on breast,  
Sparrow with its five eggs grey,  
Linnæ, goldfinch, and the jay,  
Blackbird who so merry is  
With that golden flute of his;  
Squirrel, too, with sharp fore-teeth,  
Rustling in the leaves beneath,  
When the trees their plumage shed,  
Like its coat all russet red;  
Honey-bee that buzzeth loud,  
Caught within the foxglove's shroud.

*Heart-Coins for Scutari.* By S. K. H. (York, Sampson.)—*Alma and Inkermann.* By Robert Haxall. (Hope & Co.)—Only the greatest genius can be heard above the noise of our age, on the principle that it requires stout lungs to overpower the clamour of a crowd. All but a few minds are so over-ridden and crushed by leaders and pamphlets upon the events of their own day, that none but the keenest intellects can see the inherent poetry and life that all know remains in them. Good poems are seldom written on contemporaneous events. Nothing worth reading was written on Waterloo; yet Scott wrote immortally about Flodden, and Byron about Thrasymene. Here is a poetical mind eloquent enough about Cromwell and Corfe Castle, yet about Alma rapid, with "crimson flags" and "bloody fights," and all such poetical upholstery. There is an excellent trumpet spirit in 'The Legend of Corfe Castle,'—as for instance—

High to the vaulted roof above the soldier's loyal shout,  
The echo startling the grim foes who leagued on the walls about;  
And fast to tower and battlement the brave defenders thronged  
To battle for their absent Lord, and for their Monarch wronged.

And so upon the fated hold the wild war-clamour broke,  
And all day long the cannon pealed, 'mid roar, and flash, and smoke;  
And all day long the arrow-flight darkened the summer sky,  
And God's pure name blent fearfully with either party cry.

Till slowly on the Dorset Hills closed desecrated night,  
And the holy moon look sadly down upon the pausing fight;  
And the dying moaned their lives away, and the wearied soldier slept;  
And in the camp, and on the walls, the sullen watch was kept.

—The second poem is an ambitious attempt in the much-used Byronic stanzas, which are all ways heavy, if not used with power; and is full of "hearts of Freedom," "Oceanus," "Britannia," and other patriotic paraphernalia.

*Margaret, and other Poems.* By an East Anglian. (Simpkin, Marshall & Co.)—We all know what a book is when it is made up of Sonnets to Violets, Verses on a Water Lily and a Harebell, Lines to a Thrush, and Ode to a Dandelion. We all know the writer may have a real love for Nature, and a great power of expressing such love; but still, as sure as the sun is bright, he can be at present but a mere landscape-painter, presenting us with no indications of his being anything but a voice, and bringing us no proofs of a heart. True, in this instance, we have 'On the Death of A. F. H. G.' and 'Stanzas, written on a Child's First Birthday';—but these are not sufficient to show any creative force,—and a new poet must create, or cease to be. True to the didactic impulses of the age, our author writes a poem on the laws of divorce, and impresses the study of that interesting subject upon young ladies in general. With much power of observation, the East Anglian is unconsciously somewhat pedantic in his botanical knowledge, as, for instance, in the following lines, where he paints a scene by three flowers unknown to poetry.—

Where from the chafing sand up-grew  
The prickly-leaved Eryngo blue;  
The mottled Catchfly quivered in the wind;  
And there, its roots amid the salt wave twined,  
The horned Poppy grew.

—The first stanza of the longest poem, 'Margaret,' will show the ease of versification the writer possesses.—

Adown the quiet vale a streamlet ran,  
Scatt'ring its music 'midst the summer air!  
Lovers ne'er questioned where its course began,  
But loved it for the love they nurtured there.  
Although its source lay 'midst a scene as fair  
As many that beguile the wanderer's feet,  
Along its shallow, sinuous course, it ne'er  
Sang to a spot more lovely, or more sweet,  
Than that retired vale, where shades its murmurs greet.

*Balmoral: a Sketch.* By Alexander Macalister; with an Introduction and Notes, by A. Hamilton. (Bosworth.)—This is an uncalculated poem, neatly done, and sprinkled with Highland words as dislocating as those names of Flemish cities that even Boileau could not chain up into metre. He would no longer say—

Comment en vers heureux assésger Dotsborough,  
Zutphen, Wageningen, Hardenwic, Knotsenbourg;

Mr. Macalister is more daring; with enthusiasm he sings:—

To Ben Macduhl's grand yet cheerless height,  
Cairn-bowl, Cairn-gorum, Ben a Bound take flight.

*Nuptials Victoria Regina Magnæ Britannia et Hibernia et Alberti Principis Coburgensis et Gothani.* Dicavit Henricus Carolus, Abr. Eichstadius. (Gotha, Stolberg.)—This is one of those splendid nonentities—a modern Latin poem, on the event of the marriage of Victoria. It is rhetorical and stately, and, as a feat of literary gymnastics, as interesting as an Egyptian charade or a Kamschatka sonnet would be,—and no more. That oligarchy, the reading-class, has merged into a common republic, and we no longer want these esoteric mysteries:—as troublesome for the uninitiated to crack as a bad nut, with much the same result when the labour is over.

## THE WAR.

A translation has been produced, by Mr. David Jardine, of Baron Müffling's *Narrative of My Missions to Constantinople and St. Petersburg in the Years 1829 and 1830.* (Longman & Co.)—The book might be entitled "Confessions of a Diplomatist." It is a revelation of trickery, and is important in many respects, but chiefly as it explains the intimate connexion between Russian and Prussian policy, which

existed at the date of the Treaty of Adrianople. That treaty, since described as a magnanimous concession on the part of the Czar, is allowed to have been drawn up exclusively in his favour, and to have been devised in order to spare him the embarrassments to which his previous conduct seemed to lead. His armies, in 1828, had been partially successful; but their losses had encouraged the Turks, who prepared to renew the contest, in 1829, on a more extended scale. Shumla and Silistria had defied the siege-trains of the Emperor Nicholas, and though his troops had defeated the enemy at various points beyond the Caucasus, the belligerent forces appeared so evenly balanced that Europe was divided in its anticipations of the result. In Prussia and France, states Baron Müffling, the opinion was generally held that the Czar, in spite of vast obstacles, must ultimately prevail,—while in Austria and England it was believed that the Sultan would wear out the pertinacity of his foe; but in no quarter was it regarded as probable that peace would so soon be concluded. However, as summer approached, the Czarina arrived at Berlin, and, unexpectedly, the Czar arrived with her,—and, while a marriage pageant filled the royal chapels, a declaration was made to the French Ambassador concerning the Ottoman Porte and its affairs. It was then and there affirmed by the Autocrat that his objects were well known,—that he would attain them at whatever cost,—that he aimed at no conquests, and would religiously adhere to the promises contained in his recent manifesto. All this is reported to us in the language of a Prussian courtier; yet Baron Müffling affects no concealment of the truth, that peace seemed to promise more for Russia than war. His mission to Constantinople, in effect, arose out of interviews between the Prussian King and the Russian Emperor, who had ostensibly met only to arrange some family alliances. The entire preparations were of the nature of a plot. They were secretly planned and secretly carried out,—and the Baron himself left Berlin under the pretence of visiting some mineral baths for the sake of his health; nor was it until within twenty-four hours of his arrival that the announcement of his mission was made to the Government at Constantinople.

From this moment the history becomes one of negotiation, closely resembling intrigue. English, French, and Austrian ministers played at the cross purposes of diplomacy until they all consented to follow their Prussian leader. For, Baron Müffling, though accredited from the Court of Berlin, was virtually an Envoy from St. Petersburg,—and, in the course of his self-magnifying narrative, he affords occasional glimpses of that cordial reciprocity in politics and feeling so long known to exist between the Courts of his two masters. How significant is the following from a Prussian chief of the staff!—

"I had in the year 1827 sketched a plan of operations for the Russian armies in the conquest of Constantinople, with reference to time, space, and means of subsistence. This plan I had submitted to the King, and had corresponded with Field-Marshal Diebitsch respecting it, whose views, except in some unimportant respects, entirely agreed with mine."

And Marshal Diebitsch was now, profiting by his lessons, half way on the road to Constantinople. He was anxious to enter that city as a conqueror, and marched his forces victoriously from stage to stage until Adrianople opened its gates to them. But his triumphant progress was not altogether convenient to the Czar. It was most important for Russia to seem to hold the Ottoman Empire at its mercy, in order that, as Pozzo di Borgo expressed it, the Cabinets of Europe might redouble their efforts to force the Sultan to make peace. Should her armies, how-

ever, assail Constantinople, Great Britain must come upon the scene, and then, with mightier belligerents engaged, clouds and darkness must descend upon the future. The Sultan, with his Divan, would cross the Bosphorus and secure himself in Asia; the representatives of his allies would follow him; his military forces would also be withdrawn, and the Ottoman capital, abandoned to ravage, and perhaps to famine, would exhaust the strength and disappoint the hopes of its captors. Its provisions are mainly supplied from the Asiatic side, and, says Baron Müffling,—

"If the Russian Field-Marshal should advance to Constantinople, not a single ship with provisions would, of course, be suffered to come across from the Asiatic side, and as it would be impossible to feed the population, they would probably be scattered over the interior of European Turkey. What then would be Diebitsch's position, even if he should find means to provide for the support of his army while on the road from Burgas to Constantinople? The fleet of the Black Sea could not pass the Bosphorus while the Asiatic fortresses were in the hands of the Turks; so that he could not depend upon provisioning his troops from the Black Sea."

Speculations of this kind from the pen of a military man who stood so high in the Russian service, are, at least, interesting. The reasoning, moreover, had its value at the time. The Czar desired peace—such a peace, of course, as would gain for him all that he had hoped from war; and the German envoy was not unwilling, in his behalf, to try a little diplomatic manipulation on the most plastic statesmen in Turkey. Six points had been indicated in the Russian manifesto, and on these Russia insisted. It was to no purpose that the Sultan was obstinate: a glorious company of ambassadors pressed around him; ministers whose patriotism interfered were threatened with dismissal, and some official sacrifices were actually made. In truth, the descendant of Osman, and head of El Islam, resembled a wretched heretic at the stake, who is implored by his friends to recant and submit, and save his life. Nevertheless, no little difficulty was encountered. The Porte believed in its own vitality, and declined to yield; and its foreign ministers combatted the Ambassador Extraordinary from Berlin, who must have retired had he not found means of transmitting his complaints to the Sultan. That prince, weaker than his advisers, reprimanded him, whereupon the exalted envoy assumed a higher tone. Like other envoys, he had an interpreter,—a sort of creature between an agent and a spy, with the cowardice of Athens and the knavishness of Smyrna. This gentleman fell into colloquies with the foreign minister or his servants, and Baron Müffling played down to his qualifications. Nelson said that no ambassador is so good as an admiral with double-shot guns between decks; but our Prussian Baron contented himself with a lighter weapon.—

"I did not reject the usual arts of diplomacy at Pera, and took care to give my interpreter confidential as well as official communications, being quite sure that he would report the confidential answers before he reported those which were official. Among the confidential communications, I said that 'I was not unwilling, before my departure, to hold another meeting with the Reis Effendi, but not in the same manner as on the first occasion. He had then so much abused the privilege of his own house, and had so grossly insulted me, that I would never again enter his Konak; but that I was prepared to meet him at some third place, such as Scutari. I should, in that case, according to the usages of Turkey, take pistols with me, and he would have to answer to me personally for every insulting word he uttered.'"

To a message so peremptory none but a submissive answer could be returned. The treaty of Adrianople, then, owed its origin in part to Baron Müffling's pocket pistols. But the

Foreign Minister, though dealing with Bobadil, endeavoured, at least, to preserve the "beautiful serene" on his countenance.—

"The Reis forced his features into an expression of diplomatic civility, but I saw distinctly that he was internally foaming with rage. My interpreter, who was alarmed, could not utter another word, and trembled from head to foot. The Turkish interpreter was obliged to translate for him."

Marshal Diebitsch was now impatient to come down, like the wolf on the fold; and under his threats the preliminaries of peace were hurried forward. All the powers had a share, according to Baron Müffling, in aiding him to force a treaty upon the Sultan. Russian intrigue, indeed, was more triumphant than the Russian arms; and the Prussian Ambassador Extraordinary was even honoured with an audience of the Sultan,—"the gilded sun illuminating the firmament of glory." His Majesty addressed him personally.—

"My dragoman, who stood a foot or two behind me in his Prussian uniform, had never before had the honour of translating the Sultan's words. He was greatly excited by this condescension, and, in his confusion of mind, committed what appeared to me to be an impropriety. The laudatory epithets, interjected by the Sultan in the manner I have described, were addressed by his Highness to the Reis, to be repeated by him to me; but the dragoman always translated them to me at once as they fell from the Sultan's lips, without waiting till the Reis delivered them in becoming form. I thought this indecorous, and therefore, without looking round, put back my left hand and pulled his coat by way of giving him a hint, at which he was terribly alarmed. The Sultan observed all this by-play, and began to laugh so heartily at it, that I could not refrain from laughing also."

A snuff-box, worth 40,000 piastres, was the material result of this interview; and Baron Müffling, after helping to win the Russian game, returned, to be praised at Berlin and decorated at St. Petersburg. The Emperor Nicholas talked to him precisely as he talked to Sir Hamilton Seymour, and impressed him with a profound reverence of the greatest, most magnanimous and most virtuous sovereign in Europe! And so ended the pleasant Missions of the Baron Müffling. The narrative is deeply interesting, since it supplies a chapter of diplomatic history. The envoy wrote in apparent good faith; and, indeed, there is little temptation to doubt his accuracy, because he describes without reserve, and in perfect innocence, some of the most suspicious and sinister transactions in the annals of this century.

*A Latin-English Dictionary, based upon the Works of Forcellini and Freund. By W. Smith, LL.D. Murray.*

THERE are two opposite modes of treating the productions of foreign scholarship, both of which are objectionable. The one consists in ignoring or avoiding them, from a narrow prejudice against everything foreign,—an indolent acquiescence in the actual state of our knowledge, or an undefined dislike of innovation in general. It is not long since a University Professor at Cambridge was in the habit of giving vent to feelings of this sort, by remarking in his Lectures, that he had often thought it would have been a good thing for this country if all German works had been sunk in the German Ocean. Of late years, the tendency of our classical scholars—especially of the younger and more aspiring among them—has been altogether in the contrary direction. Illiberal exclusiveness has given place to excessive indulgence, and unreasonable contempt has been succeeded by indiscriminate admiration. With many, it is sufficient to know that a classical work is derived from German sources. Nothing more is needed to convince them of its



solid worth. This is the mistake made by American scholars, who, incompetent or indisposed to sift carefully the vast mass of materials existing in German literature, import them wholesale, and present them to their countrymen in hasty and inaccurate translations. An excessive fondness for the adoption of German works was also the failing of a late manufacturer of school books in this country.

From both the extremes of which we have spoken, Dr. W. Smith is careful to abstain. With an extensive knowledge of what German scholars have written, and a liberal appreciation of their many valuable qualities, he is still no blind idolater. Though thankful for their assistance, he does not suffer himself to be led away by their authority so far as to abandon the exercise of his own judgment. He is not content to transfer their works bodily into our literature without any alteration, but undertakes the more useful as well as more honourable task of correcting, improving and adapting them to English purposes. In short, he is a skilful and careful editor, not a mere translator. No better illustration of the nature of his labours can be imagined than is supplied by the contrast between this Dictionary and that of Dr. Andrews. Both are in a great measure based upon the same authorities; but the one is an indifferent translation, edited in a slovenly style,—the other is as free from imperfections of any kind as a book may be made by superior editorship and careful revision.

The distinctive feature of Dr. Smith's present Dictionary is the excellence of its etymology. In no other Latin Dictionary is the derivation of words so philosophically explained. Even Riddle's—which is the only English work at all to compare with it—is far inferior in this respect. The great attention bestowed upon Comparative Philology gives it pre-eminence in point of etymology. Instead of the antiquated method of seeking for the origin of all Latin words in the Greek language, Dr. Smith endeavours to show the relationship subsisting between corresponding terms in all the principal languages of the Indo-European family; and he often succeeds in establishing the identity of the Latin word and its English equivalent in a manner at once interesting and conclusive. In effecting this object, he has been much assisted by the modern school of philologists,—by such men as Pott, Bopp, and Key,—the results of whose investigations he has turned to good practical account. The articles on the Letters of the Latin Alphabet call for special remark, as embodying the latest philological discoveries. They are in themselves sufficient to give a character to the work. The information they contain regarding the changes which the letters undergo in Latin and the cognate languages throws so much light upon the derivation of words, that with this clue almost any student can trace out for himself the etymology of most words. Scarcely less useful, and certainly quite as interesting, are the derivatives from Latin in the Romance and modern European languages, which are frequently inserted from Diez's Dictionary of the Romance Languages.

Passing from the etymological department, in which Dr. Smith's Dictionary stands quite alone, we find its superiority in other points equally decided, though this may not be so striking to a casual observer. The interpretation of words is conducted with the same editorial ability as the investigation of their etymology, combining accuracy of definition with excellence of arrangement, and completeness in the exhibition and illustration of the various shades of meaning, with a freedom from needless distinction and redundancy of detail. After stating in clear

and precise language the radical notion attached to the word in question, the editor traces out all the derived meanings in the natural order of their development, giving, under each, instances of their occurrence in Latin authors. And it is to be observed, that these instances are passages of sufficient length to convey a correct idea of the use of the word, and are always accompanied by references to the author and work from which they are derived. They serve to illustrate not merely the signification, but also the syntactical construction and phraseological or idiomatic employment of the word, as well as to show the age and style to which these usages belong. Hence Dr. Smith has not thought it necessary to follow Freund's plan of distinguishing the various uses of words, as ante-classical, Ciceronian, post-classical, &c. There is one deficiency in this department which we are inclined to regret: we mean the absence of remarks upon the distinction between words nearly synonymous; but it would have been difficult to do justice to the subject without inconveniently adding to the bulk of the work, and a careful study of what is given under each word will enable the student to see for himself in what respects it differs from others nearly allied to it in signification. We should have been glad, too, if in all cases of verbs wanting the perfect or supine, these parts had been stated to be deficient, instead of being simply omitted. The insertion of archaic and irregular forms is of great value, from the light it throws upon the etymology and history of words.

Dr. Smith's Dictionary is a worthy companion to the works he has edited; and we have no doubt it will be even more extensively used than they, because its bulk and price are such as to render it more accessible. In point of cheapness, as well as more essential qualities, it has the advantage of all other Latin Dictionaries.

#### OUR LIBRARY TABLE.

*The Career of a Rising Man: a Novel.* By M. Viener. 3 vols. (Newby).—This is a clever, ambitious book; but bearing too palpably the traces of its models—Bulwer and Disraeli—to give an idea of originality. M. Viener has, however, unless we are much mistaken, a genius of his own which he would do well to follow: it would lead him aright if he would believe in it and not try to imitate the fine writing of other people. The metaphysics in this novel are far too cloudy and too pompous to leave any impression upon the reader; but it is very probable he will skip them, as well as the disquisitions upon Spinoza, which show some depth of insight. But to make amends, the plot is abundant, complicated, and very well managed. The incidents are not remarkably like real life; but they are romantic and keep up the reader's interest to the end, which is the one thing needful in a novel. It is a story of wrong and revenge and the mortal recoil that never fails to follow upon revenge. The character of Berkley Lascelles, who pays the penalty both of the crime and the vengeance, is well conceived and worked out; it is the best thing in the work. A graceful, amiable, and incomplete victim to the evil deeds of others, it is still only through his own weakness that misfortune has power over him. The manner in which this character is touched gives us faith in what M. Viener could do if he would write more simply and follow his own instincts. At present, both his style of writing and style of sentiment are overloaded with false jewelry.

*Love versus Law; or, Marriage with a deceased Wife's Sister: a Novel.* By Joseph Middleton, Esq., Barrister-at-Law. 3 vols. (Newby).—Mr. Middleton may be an excellent lawyer for anything we know to the contrary, but he certainly writes very bad novels. 'Love versus Law' is nothing but a tissue of foolishness from the beginning to the end: it excites no interest in the

reader either for the story or for the principle it is written to advocate.

*Israel Potter: his Fifty Years of Exile.* By Herman Melville. (Routledge & Co.).—Mr. Melville's books have been from the outset of his career somewhat singular,—and this is not the least so of the company. Whether Israel Potter belongs to the family of Mrs. Harris, or was an actual bond-fide American who took despatches in the heels of his boots to Franklin at Paris, and who sailed with that buccaneer hero, Paul Jones, we confess our inability to decide. Some "Noter" or "Querist," well versed in the minor history of the American War, may perhaps oblige us with the facts, if facts there be. But whether Israel Potter be man or myth, he is here set in a strange framework. Mr. Melville tries for power and commands rhetoric,—but he becomes wilder and wilder, and more and more turgid in each successive book. Take as a specimen, the following passage concerning the Thames, which makes part of his picture of London:—"Hung in long, sepulchral arches of stone, the black, besmoked bridge seemed a huge scarf of crape, festooning the river across. Similar funeral festoons spanned it to the west, while eastward, towards the sea, tiers and tiers of jetty colliers lay moored, side by side, fleets of black swans. The Thames, which far away, among the green fields of Berks, ran clear as a brook, here, polluted by continual vicinity to man, curdled on between rotten wharves, one murky sheet of sewerage. Fretted by the ill-built piers, while it crested and hissed, then shot balefully through the Erebus arches, desperate as the lost souls of the harlots, who, every night, took the same plunge. Meantime, here and there, like awaiting hearse, the coal-scows drifted along, poled broadside, pell-mell to the current."—Benjamin Franklin, it is true, is painted in less peculiar colours than those employed to blacken the "City of Dis." But the philosophical printer, however available for the purposes of such a nice observer and delicate delineator as Mr. Thackeray, retains neither bone, blood, nor muscle when dealt with by such a proficient in the "earthquake" and "alligator" style as Mr. Melville. He is selfish in his prudence, and icy in his calmness,—rather weak and very tiresome. Such, we take it, was not the real Franklin. On the other hand, Paul Jones is a melo-dramatic caricature—an impossible mixture of a Bayard and a bully; and in a book where scene-painting has been tried for, we have encountered few scenes less real than the well-known attempt to burn Whitehaven, and the descent on St. Mary's Isle, as told in 'Israel Potter.' Mr. Melville, to conclude, does not improve as an artist,—yet his book, with all its faults, is not a bad shilling's worth for any railway reader, who does not object to small type and a style the glories of which are nebulous.

*The Annals of England: an Epitome of English History, from Contemporary Writers, the Rolls of Parliament, and Public Records.* Vol. I. (J. H. & Jas. Parker).—A chronological history of England in the form of Annals, with many illustrations derived from coins, armorial bearings, and ancient remains. The author has given special attention to documentary antiquities, especially the old statutes. He has also derived great assistance from the published collection of old historians, entitled 'Monumenta Historica Britannica.' A book written principally in the form of brief notes, instead of a continuous narrative, cannot be generally attractive, but the solid information which the author has compressed into his pages ought to gain him a favourable reception.

*The Sabbath; or, an Inquiry into the supposed Obligation of the Sabbaths of the Old Testament.* By Sir William Domville, Bart. (Chapman & Hall).—Sir William Domville examines and comments upon all the topics and texts usually adduced by the advocates for a religious observance of the Sabbath. His view is, that Sunday observance is of human origin, and not of divine obligation,—but he is deeply convinced of the expediency and utility of Sunday being observed as a day of assembling for public worship and religious and moral instruction.

*A New Geography for Children.* By Harriet Beecher Stowe. Revised by an English Lady, by

direction of the Author. With numerous Illustrations and Maps. (Low & Co.)—Mrs. Stowe has made another launch on the Sea of Literature; this time her craft is less pretentious in form than on former occasions. It is chartered for the service of our Household Troops, and carries a freight of Geographical Stores, which are so judiciously arranged and so adapted to meet the requirements of our glorious "Infantry" that we hail its appearance with pleasure, and cannot doubt of its meeting with favourable winds and arriving safely in a good harbour. To drop the figure—now that we have come into port—Mrs. Stowe's 'Geography for Children' is an excellent little book for Christian school-rooms.

*Brittany and La Vendée: Tales and Sketches, with a Notice of the Life and Literary Character of Emile Souvestre.* (Edinburgh, Constable & Co.)—This translation—forming the seventh volume of "Constable's Miscellany of Foreign Literature"—brings to the firesides of the English reader a pleasant version of eight of Souvestre's Tales descriptive of the manners, customs and scenery of Brittany. These Tales are written in a style so simple and charming—and attain a moral elevation so rare in modern French literature—that we can give the translator our heartiest thanks for the task she has performed. In one of the Tales, 'The Boatman of the Loire,' there is a very powerful account of the breaking up of the ice on the upper reaches of that river, and of the terrible destruction of property on its banks. In the 'Lazzaretto Keeper,' there is an equally vivid description of the fearful desolation caused by the ravages of fever. The visitor to Brittany, anxious to gain from books an animated notion of the lives and manners of its sturdy and picturesque peasantry, can hardly do better than study these in Emile Souvestre's 'Tales and Sketches.'

*May Flowers; being Notes and Notions on a few Created Things.* By "Achéta." (Reeve.)—This book is almost, if not quite, as fascinating as its predecessor, 'March Winds and April Showers,' [see ante, p. 15]. The charm of it is, that the authoress speaks only about what she has seen and found in her own walks, and which anybody else might see and find also, if they were so minded, in the first hedge or garden they visit. No previous knowledge is required; but after reading it, the most ordinary walks will be thronged with objects of interest. To young persons we would especially recommend this book, as inducing and training a habit of minute observation,—a habit that brings its own reward in the "second sight" which can discern wealth and beauty when others can perceive simply nothing. The chapter entitled 'Bird and Man,' has a touching story of the capture of a goldfinch as told by itself, which must bring tears into the eyes of any one, except a *bird-fancier*. 'The Harpy that broods in every corner' is a chapter upon cruelty in different phases. It is evidently the author's own favourite; it has, however, a dash of fantastic sickness which does not commend itself to us. 'Things and Thoughts in a Thicket' is a graceful chapter; but the one we prefer above all the rest is that upon 'Leaves of Insect Appropriation.' Shelley's

Poor banished insects whose intent,  
Altho' they did ill, was innocent,

are lovingly described; even the tiny green millions, the canaille of leaf-destroyers, are tenderly touched, "their plump little bodies, green, living, moving honey-jars." Those wishing to make a present to young persons will find this an admirable gift book.

*Wine: its Use and Taxation.* By Sir James Emerson Tennent. (Madden.)—The treatment which this subject receives from Sir Emerson Tennent is purely financial. Wine, it is contended, is a luxury, not a necessity. The average consumption by individuals which was, seventy years ago, three bottles per head, is now reduced to one and a half; but this is traceable, the writer argues, to improved social tastes and habits, and not to increased duties. "Six bottle men" no longer exist. The rich drink less, and seldom stock their cellars. Coffee and tea, in fact, contend with wine in the favour of all classes, and the use of tobacco has had the same effect. Nevertheless, the English people, though inclined to be satisfied with smaller

quantities of wine, refuse to have it at any price, unless it be strong. This circumstance is a trait of national character, not a result of climate, for in Australia, where claret may be had at the price of beer, it is a drug in the market. No one in England likes a new wine, for even Marsala is only taken because it resembles sherry. In France, of course, other figures apply—the Parisians drinking at the rate of 216 bottles for every individual annually. Upon the whole, no reduction of the wine duty is advisable:—such is the sum of Sir Emerson Tennent's argument, which, combating that of Mr. Oliveira, is voluminously enforced by statistics and historical quotations. As a fiscal question, it is beyond our province; but we must remark, that many of the inferences appear to us at once inconsistent and gratuitous. The taxes on wine in Paris being equal to those in England, shows, says Sir Emerson, that high taxes are not incompatible with large consumption. But the point with a buyer is not *taxation* but *price*, and wine in Paris, however highly taxed, is by no means so dear as in London. The average value of the wine—"good, bad, and detestable,"—produced in France is sixpence-halfpenny a gallon.

*The Army of the Future, at once Military and Industrial.* By G. D. Snow. (Smith, Elder & Co.)—"In a military régime we see a type of what is highest. It is a form that the Divine government presented to the fallen creature." Mr. Snow's meaning is distilled in these words. He has been caught by the radiance of Prætorian scarlet and brass, and desires to see society under arms. His ideal of an army consists in a vast corps of Sappers and Miners, to spread over the three kingdoms a network of engineering lines, for public purposes. Merit, of course, is to advance every man in his career, half-military, half-mechanical. These quaint notions Mr. Snow upholds with considerable enthusiasm, but his portrait of a "just commander" marshalling all persons in their proper places, is so confused that we are unable to tell whether a human or a supernatural personage be intended.

*The Southern Cross and Southern Crown; or, the Gospel in New Zealand.* By Miss Tucker. (Nisbet.)—Miss Tucker's volume is addressed to Missionary Societies. It contains no particular information on New Zealand; but treats of personal and other matters connected with the various religious teachers and their disciples in that group. Of course a little amiable exaggeration is mixed up with the authoress's statement of labours and conversions; but her style, though trite, is unaffected, and her narrative sufficiently pleasing. It details the story of the New Zealand Mission, which has been attended with incidents very similar to those which accompany the progress of all Christian arguments with the heathen mind. If, therefore, we cannot say that Miss Tucker's book adds to our knowledge of the British Antipodes, we may introduce it to the notice of those whom it concerns as a simple missionary relation, aiming at good objects, and fervently written.

*Parisian Etiquette: a Guide to the Manners of French Society in Paris.* Translated from the French. (Shaw.)—It might have been hoped that with M. de Meilheurat's 'Manual' [Athen. No. 1395] we had done with good manners for awhile; but it seems not, since here is one more code of behaviour, imported, says its translator's preface, to instruct the English who are going over to see the *Exposition* how they may produce a good impression in Paris. "Knowledge," says this new professor, "is sometimes wearisome": politeness never tires. We suspect, however, that, like the writers of fiction,—who, as Mr. Dunlop and Mr. Keightley show us, have only some half-dozen eastern fables to vary *ad infinitum*, as primal material,—these manner-masters all draw on some one original handbook, which each successive professor patches and darts (should we not say embroiders?) with his own flourishes and arabesques. The pamphlet of *Agayoc*, which ran through its score of editions during the last twenty years, and to which Lady Blessington lent an editorial hand (probably the *réchauffé* of some book still older),—a few passages in 'Pelham,' where a slender gold chain on a white waistcoat, over a

dainty shirt-front, was pronounced "the only wear" (passages, we think, which have been since suppressed),—and one or two other documents of the kind,—have been altered, annotated, served up in separate shreds and disguises, in England, in France,—also in America by Mrs. Mowatt, and by the Lady who knows how to deck the "masculine jugular," *Fanny Fern*. Here is some of the old trash (or treasure) set anew, in a sort of *toilette de boulevard*; but so suspicious in its airs and graces, that it will be safest not to accost it further, lest we prove to have been merely keeping company with an ancient acquaintance in novel habiliments.

*America and the Americans.* By W. E. Baxter, M.P. (Routledge.)—Mr. Baxter's object is to present a fair view of American politics and manners. Throughout his volume nothing is apparent but a thoroughly candid endeavour to appreciate the customs and institutions of the United States. These, with their marked novelties and peculiarities, exposed to the chill light of insular English feeling, are of course reflected through a somewhat distorting medium; but Mr. Baxter's failings as a social writer are not such as will be ridiculed or resented, even by the susceptible people of the Union. In common with all writers who judge from partial experience, he depicts in general terms, from special observations, which sometimes involves injustice to himself, as well as to the nation to which his strictures apply. Among errors of statement thus originating, it will be enough to cite one:—"In America," says Mr. Baxter, "thought is as free as the air on the prairies;—an educated public themselves hold the reins of power;—one may say what he pleases, and go where he pleases, 'none daring to make him afraid.'" But is not this boundless liberty of thought and speech incompatible with the despotism over opinion, described in another page as more vindictive and fierce than that of Radetzky or the late Russian Czar? Elsewhere Mr. Baxter characterizes the Americans as an expectorating race, and exaggerates stupendously for the sake of effect. With all these discrepancies between its spirit and its plan, the book is liberal, high-toned, and interesting. It is sketchy in style, as befits a series of lectures; but contains a certain total of information, well selected and condensed. We might add, that works on the United States are multiplying so rapidly, that the reader must soon be tired of skimming the surface of a subject bearing so strongly on the future interest of the Old World; but this discussion is not likely to be neglected for want of opportunity.

*Sharpe's Road Book for the Rail.* (Bogue.)—The plan of this Road Book, imitated from another, which has the advantage of illustrations, is to trace the lines of railway in a central column, with references to all the principal localities and objects of interest to the right and left. It seems to have been carefully executed, though its information is of the briefest. Brevity, however, is preferable to monotony in a railway companion.

*Latin Word-Building; with an Etymological Vocabulary. Designed for the Third Latin Book, by the late Rev. T. K. Arnold, M.A. To which are added, Outlines of Form-Building, and an Appendix of Questions.* (Rivingtons.)—We are sorry to observe a disposition still to make a scarcely fair use of the late Mr. Arnold's name. There are few who would not infer from the above title that he was the author of this work; whereas the truth is, it was merely "designed for the Third Latin Book" by him,—in other words, he intended to avail himself of the labours of the real author, who is nameless, by introducing the book into his series under that title. The part which Mr. Arnold took in the matter consisted in "adapting and arranging" the Vocabulary from a German work, and this happens to be the least valuable part of the whole. The Word-Building, which comprises the derivation and composition of words, and the Form-Building, which treats of inflectional forms and changes, constitute the really useful portion of the volume. They are based upon sound philological principles, and exhibit an acquaintance with the researches of the most scientific of modern inquirers. They may be studied with



great advantage by those who are already familiar with the ordinary facts and principles of the grammar.

The utility of pictorial illustration in educational works is well exemplified by M. L. C. Ragonot, in his *Vocabulaire Symbolique Anglo-Français*, or *Symbolic French and English Vocabulary*, which contains the French and English names of familiar objects, with drawings of many, and idiomatic phrases relating to them. There cannot be a better method of teaching young people the *matériel* of the French language.—A Third Edition of Mr. J. B. Spencer's *French Pronunciation made Easy* has appeared.—*Hammond's Practical Stenographer, and Expedite Long Hand Writer*, is a modification of Taylor's system of short-hand, with suggestions for abbreviating ordinary writing.—We have received specimen-sheets of a new German philological work, entitled *Etymologische Untersuchungen auf dem Gebiete der Romanischen Sprache*, von C. A. F. Man, or *Etymological Investigations on the Subject of the Romance Language*. It is a dictionary upon a large scale, and of a high order, containing a full account of the origin, history, and usage of each word, illustrated by numerous references to works of authority in various languages.—*Murphy's Historical and Statistical School Atlas* consists of ten small maps, with statistical information round the borders and in the body of each.

Three additions have been made to Mr. Parker's excellent series of "Oxford Pocket Classics." They are the *Hippolytus* of Euripides, and the *Catiline and Jugurtha* of Sallust. Both texts and notes have been carefully prepared by competent scholars. The convenience of size and reasonableness of price render these editions very suitable for school or pocket use.—Those who cannot construct questions and exercises on Greek grammar may advantageously employ *Praxis Græca: a Series of Elementary, Progressive, and Miscellaneous Questions and Examination Papers on Greek Grammar*, by the Rev. J. D. Collis, M.A. It is especially adapted to Wordsworth's Grammar, but may be used with any other.—Mr. Tilleard's *Lecture on the Method of teaching Grammar* presents no striking feature.—Another hopeless attempt has been made to teach French pronunciation by means of printed directions. It is called *New Method of Reading French without Spelling*, by M. Maximilien Lardeur.—We have before us two copious collections of arithmetical examples for practice: *Exercices in Arithmetic*, by R. Rawson; and *Exercises in Arithmetic systematically arranged*, by the Rev. W. F. Greenfield, M.A.; both specially adapted for class use. Mr. Greenfield is the author of a superior work on the 'Practice and Theory of Arithmetic,' to which the present volume is intended to serve as a companion.—We are happy to witness a fresh effort to present the subject of Logic in a shape suitable for study in schools. Mr. J. D. Morell—whose larger productions on mental science, and whose official position as Her Majesty's Inspector of Schools, sufficiently attest his competency for the task—has successfully executed it in his *Handbook of Logic, adapted specially for the use of Schools and Teachers*. While adhering to the old Aristotelian method, he prepares the reader for appreciating modern improvements, and is careful to explain the principles upon which the rules depend. Within a brief compass are comprised all the essentials of the science, and exercises for practice are appended.

## LIST OF NEW BOOKS.

Bell's English Poets, Vol. 18, 'Shakespeare,' 8vo. 2s. 6d. cl.  
Biddulph's (Capt.) Topographical Sketches of Ground before Sevastopol, Part 2, folio, 4s. 5d.  
Bohn's Cheap Series, 'Life of Washington,' by Irving, Vol. 1, 3s. 6d.  
Bohn's Classical Library, 'Natural History of Pity,' Vol. 2, 5s. cl.  
Bohn's Stand. Lib., 'History of Russia,' edit. by Kelly, Vol. 2, 3s. 6d.  
Book of Common Prayer, as now in use, and as Revised 1669, 3s. 6d.  
Burke's Genealogical Dictionary of Landed Gentry, Part 1, 10s. 6d.  
Cooper's (J. F.) Eve Edgingham, new edit. 8vo. 1s. 6d. bds.  
Crosby's (Dr.) Salisbury, new edit. post 8vo. 10s. 6d. cl.  
Curran's (W. H.) Sketches of the Irish Bar, 2 vols. post 8vo. 21s. cl.  
Doctrine of the Real Presence, Part 2, 8vo. 4s. cl.  
Frank Midway, by Capt. Marryat, new edit. 8vo. 2s. 6d. bds.  
Garrod's (Dr. A. B.) Essentials of Materia Medica, 8vo. 6s. 6d. cl.  
Gills (Dr.) Cause, God, and Truth, new edit. royal 8vo. 5s. cl.  
Glen's Small Tracts, 'Hating and Jealousy Aids,' 1860, new ed. 2s.  
Hooper's (Dr. Geo.) Works, new edit. 8vo. 10s. cl.  
Howitt's (W.) Land, Labour, and Gold, 3 vols. post 8vo. 21s. cl.  
Jerran's (Rev. C.) Memoirs, edited by Rev. J. Jerran, 10s. 6d. cl.  
Letter upon Quakerism, 8vo. 1s. 6d. cl.  
Macaulay's (W.) National Missions, post 8vo. 10s. 6d. cl.  
My Brother's Keeper, by Miss Wetherell, 8vo. 1s. bds.

National Miscellany, Vol. 4, 8vo. 7s. 6d. cl.  
Next-Door Neighbours, by Author of 'Temptation,' 2 vols. 21s. 6d. cl.  
Old Week's Preparation, edit. by W. Fraser, 1860, 2s. cl.  
Percival's Hippocratism, 8 vols. new edit. 35s. 6d. bds.  
Pritchard's Natural History of Man, 4th edit. 3 vols. royal 8vo. 35s.  
Reynolds (Dr. J. R.) On Diseases of the Brain, 8vo. 8s. cl.  
Ridgden On Treatment of Mucous Membranes for Gough, 8vo. 3s. cl.  
Select Library of Fiction, 'Grandford,' 8vo. 2s. 6d. bds.  
Smith's (Rev. Sydney) Memoir, by Lady Holland, 3 vols. 8vo. 35s.  
St. John (Bayle), The Louvre, post 8vo. 10s. 6d. cl.  
Stories and Lessons on the Catechism, edit. by Jackson, Vol. 1, 5s. cl.  
Thirwall's History of Greece, new edit. Vols. 5 to 8, 7s. 6d. each, cl.  
Traveller's Lib., 'Life with the Zulus of Natal,' by G. H. Mason, 3 Parts, 1s. each, 3rd. and 1 vol. 3s. 6d. cl.  
Truths Illustrated by Great Authors, 4th edit. 8vo. 6s. cl.  
Vandenhoff's (G.) Art of Elouction, 8vo. 5s. cl.

## NEW EXPEDITION INTO CENTRAL AFRICA.

THE limits of the great unexplored region of Africa may be roughly indicated by the parallels of 10° north and south from the equator, and extending from Adamaua in the west to the Somanli country in the east. This extensive region is just touched by the routes of South-African explorers, Livingston and Lacerda,—and by the Abyssinian travellers, by Barth, Overweg, Vogel, and the Ghadda Expedition in the north. The greatest inroad into this unknown region has been made by travelling up the Bahr el Abiad, or White River, on which and along which there has been a continuous tide of explorers ever since 1835, when the Egyptian Government despatched an Expedition up this river,—which was followed by several others of the same kind, as well as by Austrian Catholic missionaries, by many traders and adventurers. The extreme points reached on this river by any of the travellers lay between 4° and 5° north latitude.

At the westernmost bend of the Bahr el Abiad, in about 9° 10' north lat. and 29° 15' east long., this river opens out into a rather ill-defined lake or marsh, by some called No, or Nu,—by others, Birket el Ghazal,—by others still, Lake Kura. Its circumference seems to vary at different times; and M. Brun Rollet in 1851 found it of very small dimensions. Into it, from the west, according to a variety of sources, is said to run an immense river, formed by two large branches, of which the one has a westerly or W.N.W. direction; the other one from the south-west. The name of the latter is mostly given as Bahr el Ada,—that of the former as Bahr el Ghazal, Bahr Kulla, or Misselad,—the latter names being also applied to the united main stream. The headwaters of these rivers are supposed to extend to the borders of Waday, Bagirmi, and even Adamaua. But so little is known of the region thus described as the basin of the river received by Lake No, that nothing can be stated with any degree of certainty, except that certain rivers exist there, and that these rivers belong to the basin of the Nile. Thus, Dr. Barth, from information he received while in Bagirmi, from persons on whom he had reasons to place reliance, lays down a river called Bahr el Ada in about 7° north lat. and 22° east long. Greenwich, running eastward. In a report from Cairo, dated the 22nd of October, 1843 (see *Augsburg Zeitung*, Nov. 18, 1843), it was stated that a German traveller had been in Darfur, thence travelled for seven days due south, and came upon a river, on which he embarked, and on it ultimately reached the White River. This may or may not be true:—our present information relating to that region is altogether vague and uncertain. The extreme point reached by Europeans on the north side is Koberi, the capital of Darfur, in 14° 11' north lat. and 26° 55' east long. Greenwich,—first visited by Browne in 1793. The furthest point reached by Barth (or any other European) from the west is Masefa, the capital of Bagirmi, the position of which may be taken at 11° 40' north lat. and about 16° east long. Greenwich. When in Bagirmi, Dr. Barth collected an immense amount of information respecting the countries between it and the Nile, which information he connected and laid down on the map. It relates, however, more particularly to the region east and north-east from Masefa, in the direction of Khartum, along the various caravan and pilgrim roads, which, unfortunately, do not extend in the direction of Lake No or south of it. The distance between Masefa and Lake No nearly amounts to 300 geographical miles, being about equal to that between Kuka and Timbuktu.

The feeders of Lake Tsad Dr. Barth traced to about 18° east long.; there a broad mountainous region extends from north to south, which, it is little doubtful forms the lip of waterparting between the basin of Lake Tsad and that of the Nile, and gives birth to the rivers running into the Bahr el Abiad at Lake No.

It is from Lake No that the new Expedition is going to penetrate to the westward, up the Bahr el Ghazal. This Expedition is fitted out by, and under the direction of, M. Brun Rollet, a Sardinian, who for the last twenty-three years has been residing in Khartum, chiefly engaged in mercantile pursuits. This gentleman has already ascended the Bahr el Abiad several times from Khartum as far as 5° north lat.,—of which explorations a full account will shortly be published. As may be supposed, M. Brun Rollet is intimately acquainted with the countries of the White River, its inhabitants and natural resources. He has been very successful in his mercantile transactions, particularly in ivory and gum, so abundant in those countries,—the yearly export of the former amounting at present to about 800 cwt. But he has reasons to know that the country he now proposes to explore is much richer in that and other articles of commerce. This Expedition will consist of six boats, manned by about sixty men, all well armed. M. Brun Rollet is strongly built and inured to the climate, of scientific attainments, and has been aided in his scientific outfit and preparations by the *savans* of Paris and Turin. The Expedition is entirely a private one, and undertaken by his own means, the French and Sardinian Governments having given him special letters of recommendation to the Pasha of Egypt.

M. Brun Rollet is at present in Cairo, and will shortly start for Khartum, where his final preparations will be made for the ascent of the Bahr el Abiad and Bahr el Ghazal, in the direction of Waday. It may be noticed that the latter river has mostly been called Keilak in late years; but I am informed by M. Brun Rollet that the Arabs and the black natives of those countries do not know it under that name, but principally by that of Bahr el Ghazal, sometimes Misselad.

AUGUSTUS PETERMANN.

## FOREIGN CORRESPONDENCE.

Naples, May 22.

Prof. Palmieri, of the Observatory here, has made a valuable Report on the Eruption. It appears that the needles of the apparatus of Lamont, which had been slightly affected on the 29th of April, were greatly agitated on the 30th; and on the following day the eruption broke out. No fewer than ten craters opened in the course of a few hours, followed by many smaller ones, all throwing out lava and heated stones, accompanied by subterranean thunders and ruddy masses of smoke. These streams, descending into the plain, called the "Atrio del Cavallo," formed there a sea of fire, whose shores were on either side the mountain of Somma and the lava of 1850. The materials which formed this sea, swelling from moment to moment, at length poured into the "Fosso della Vetrana," forming that wonderful cascade of which I have spoken. The enormous quantity of lava, ever increasing, filled up the valley at the back of the Hermitage; and pouring into the "Fosso del Favaone," formed another cascade, and rolled down in the direction of several townships in the valley. Early in the progress of the eruption, the lava was 100 palms in depth; and it was considered that if another such an accumulation took place, which certainly has now happened, the Hermitage and the Observatory would be in danger. In fact, they have been vacated, and the instruments removed. The precise number of craters it will be impossible to determine till all is tranquil. The same may be said of the materials ejected; though we have observed chloride of iron, gaseous matter destructive to life, and muriatic acid gas.

The magnetic apparatus of Lamont was used by Prof. Palmieri on the occasion of the earthquake of Melfi; and the results were such as to induce him to think that it would not be mute, as the event has proved, on the occasion of an eruption

of a volcano. Anticipating, as it has done, such a catastrophe by several days, it is one of the most beautiful and convincing proofs of the practical applicability of science to the service of human beings that modern days has furnished us with. How many lives might have been saved,—how many may yet be saved by the needles of Lamont!

Passing from magnetism to electricity, Prof. Palmieri says, that on the first day of the eruption observations were impossible; but on the clouds clearing off, he ascertained that there was a great tension of positive electricity, which increased considerably on the fall of some ashes on the evening of the 2nd inst. In general, the electricity was always stronger when the wind blew towards the Observatory. It manifested itself very vigorously to the moveable conductor, not always to the fixed conductor; "and during the fall of the ashes," he says, "I verified a curious fact, which I have observed during the fall of rain, also, that whilst with the moveable conductor we had positive electricity, with the fixed conductor a faint, negative electricity was observed." During the course of the greater quantity of lava in the "Fosso della Vetrana," on the north of the Observatory, the thermometer stood 8° higher than on the opposite side of the building. The humidity has been various during the eruption—sometimes there being a difference of 6° or 7° between the thermometers of the Psicometer of August. The barometer during the first days was very low, at 701; it then began to ascend, and on the 5th was 710. The wind has been changeable from east to west, by the direction of the south,—often being excessively vehement for a few hours, followed by an unusual calm. The smoke has emitted the usual odour.

The lava, after falling into the Fosso del Favone, progressed from that point as from the apex of an angle, in two directions,—one bearing down on the townships Cercola, St. Sebastiano, and Massa di Somma; the other, at a later period, in the direction of St. Giorgio a Cremano, and St. Jovio, close to Portici. The first branch being the earliest in order of time, I speak now of that. On the 10th inst. the lava had arrived within 3,850 palms of Cercola; on the next day it advanced 500 palms more, and there it has remained almost stationary; whilst during the last ten days the mountain has been pouring down its greatest fury by the other branch towards St. Jovio. As I had already been to the summit of Vesuvius, and watched the lava running rapidly down the sides, then flowing through a plain, and then hurling itself over a precipice until it was lost to the eye—I conceived a strong desire of intercepting the fiery monster in its course, coming face to face with him, and watching his every movement. To do so it was necessary to diverge from the road by Portici, and make the *détour* of the mountain on the north; and instead of performing any extraordinary feat, I found that I was but one of tens of thousands who were all bent in the same direction. The first evening of my visit was on a Sunday, when the peasantry of all the country round for many miles had assembled to look at the river of fire, and perhaps as much at the living stream of human beings flowing in from Naples. The bridge of Cercola was then passable, the villages in the neighbourhood were still open, and emerging from the last a few yards brought us face to face with the lava. It was pent within the deep banks of a wide bed, and was flowing down, not like a fluid, which is the ordinary motion of it, but like a mountain of coke, or at times like highly gaseous coal. It split, and crackled, and sparkled, and smoked and flamed up, and ever moved on in one vast compact body. Pieces detaching themselves rolled down, leaving behind a glare so fierce that I could have imagined myself at the mouth of an iron furnace; and as every mass fell down with the noise of thunder, or rolled sideways from the upper surface into the gardens and vineyards, the trees flamed up, and the crowds uttered shouts of admiration and regret.

Nor was it the lava only which seemed bent on the work of destruction; for in every direction resounded the axe of the wood-cutter, and masters and men were cutting down trees and pulling up vines in those grounds which the fire was approach-

ing. In some places they were too late, as a general conflagration told us. It often happened, too, that careless fellows broke off the ends of their torches, which, falling on the dried-up grass, quickly burnt up all the undergrowth. Following the course of the stream, or rather tracing it back to its source, we walked by the side of that huge leviathan, through highly-cultivated grounds, now trodden under the feet of multitudes, until we arrived at the edge of a precipice, whence we looked into the boiling flood, fed by the cascade of lava, which was pouring down from above. The sublimity of that spectacle is indescribable; and were I to live the life of Methusalem, the impression it made upon me would never be obliterated. I can think of nothing else; and when I close my eyes, still that stream of fire dazzles my sight. Full 1,000 feet fell that glowing, flaming Niagara, in one unbroken sheet, over the precipice at the back of the Hermitage and the Observatory. Forming, at first, two cascades, the interval between had been filled up by the immense masses of scorie, which the mountain had thrown out; and now it majestically rolled down one continued stream into a lake of boiling fire, and then descended into the plains which it had left. There were times when projections in the face of the lava seemed to impede its course, or when the adhesive character of it appeared to bind it up in a temporary rigidity; then, behind those projections, accumulated tons upon tons of material. It was a moment of breathless expectation:—all eyes were fixed upon that one blackened spot. There was a slight movement:—one heard a click; a few ashes and stones fell down like *avant-courriers*, and down went a mountain of solid fire into the boiling, smoking abyss, with the noise of thunder. The heat and the glare of light were at such times almost insufferable; and, partly to avoid it, and partly as if the mighty fall had communicated its movement to us, we all waved back as by one impulse. The branch on the right, which has since flowed down to St. Jovio, in the direction of Portici, was there only an infant rivulet, stealing on its insidious course through a wood of chestnut-trees and wrapping them all in flame. Alas! how much injury has it since occasioned,—how many trees teeming with the promise of fruit and the grape has it laid low,—how much land has it covered with tons and tons of scorie, whereon nothing more will grow for a century but the hardy cactus. In some places a hundred, in others two or three hundred, and in one place a thousand feet in width, it rises to the height of one or two hundred feet, and even more. We walked by what was a week ago a deep, though dry, watercourse, and looked like pigmies up to the top of the mountain of lava by our side; and this mountain was not one single excrescence on the face of the earth, it was a portion only of that marvellous river which, issuing from the side of the cone, ran through the valley by the Hermitage, broke over that precipice of one thousand feet in depth, and then dividing itself into two branches terminated a course of eight or nine miles in face of five or six flourishing and populous villages in the plain. From St. Jovio the summer residents have fled, and taken their furniture with them. At Cercola and Massa, at the termination of the other branch, a bridge has been cut away so as not to impede the free course of the lava; several houses have been removed for the same reason, and several have been either swept entirely away or half surrounded. In this state things remained till Sunday last; a kind of armistice had been established between the mountain, on the one hand,—and the Saints, Ferdinand the Second, the bones of St. Rocco, and the Cardinal, on the other. On Sunday last, however, above all other days, the mountain broke the armistice, and the lava has been galloping, not flowing, down ever since. As it flows, however, over the hardened lava of last week, the danger is not imminent; but if it continues, woe to Cercola and Massa. In the St. Jovio direction it does not flow. Again the interest is reviving; Vesuvius presents a more magnificent spectacle than ever, and crowds still throng the best points of view at night, or run down to the mountain.

H. W.

#### OUR WEEKLY GOSSIP.

Prof. Graham—in consequence of his nomination to the Mastership of the Mint—has resigned the Chair of Chemistry at University College. Mr. William Adam has declined the Chair of Bengalee.

Lord Lonsborough received the members of the Numismatic Society on Monday evening. The company was not very large—literary and scientific celebrities being generally in the country in Whit-week,—but the collection of antiquities was unusually large and excellent.—Mr. Weld holds a reception, on Wednesday next, at the rooms of the Royal Society.

A paragraph, which originated in the 'Table Talk' of a cotemporary, and is now going the round of the newspapers, respecting the Monument of Mr. Lockhart, is, to a great extent, erroneous. Although many of the friends of the deceased wished to pay a tribute to his memory, the proposal to do so by erecting a monument in Dryburgh Abbey originated with the Right Hon. Sir H. Ellis; and was intended in the first instance to be confined to a few of the most intimate associates of the biographer and son-in-law of Sir Walter Scott, including Dean Milman, Sir Roderick Murchison, Lord Mahon, Dr. Fergusson, Mr. Christie, Mr. John Murray, and Mr. Cheney. But as soon as the project became known, several noblemen and gentlemen, less intimately connected with the late Editor of the *Quarterly Review*, desired to be included in the list of subscribers. Among these are, the Dukes of Northumberland and Buccleuch, —Lords Ellesmere, Shaftesbury, Ashburton, Wyndford, and Polworth,—Sir Edwin Landseer, and others. The paragraph alluded to is also erroneous in stating that there are any *chief* subscribers:—all the friends of Mr. Lockhart will contribute exactly the same sum towards this Dryburgh Monument.

Plans for a Museum of Natural History, in connexion with the Royal Dublin Society, have been approved by the Treasury,—and the buildings will be forthwith erected.

Mr. Wyld has opened a new room in Leicester Square—within the "Great Globe"—with a large model of Cronstadt, the island on which it stands, the fortifications by which it is defended, and the shores from which it may be seen. A lesser model—in the same room—shows, on a smaller scale, the natural features of the entire Baltic, and enables the spectator to follow all the movements of the British fleet. At present, these models are incomplete; but it is evident already that, when they are finished, they will vie in interest with the model of Sevastopol in the adjoining room.

Mr. Fitzpatrick has addressed to us a long letter, "protesting" against our strictures [*ante*, pp. 577-8] on his references to scandals in the family of Lord Cloncurry.—1. He says that the Peerage books mention the facts. Of course they do; but the question is, whether a biographer is justified in assigning a whole chapter to such matters?—2. He contends that "calumnious breathings" pursued the late Lord Cloncurry in these scandals. But his Lordship wrote his own life, and it does not appear that Mr. Fitzpatrick has any warrant from the relatives or friends of the deceased peer to enter on these delicate affairs.—3. He contends that he had a right to assail the first Lord, as he was "unquestionably a worthless, time-serving man." This right we do not dispute. But his taste in vilifying at length an obscure peer, the father of his hero, is open to opinion.—The fourth objection asserts a fact against our notice:—"I cannot conclude without assuring the public that the only inaccuracy which you thought fit to notice formed the first of seven corrections in the *errata* slip attached to the volume."—It is true we did not see the slip; nor was it of much consequence. The error was cited only as a sample. As, however, Mr. Fitzpatrick plumes himself on his minute accuracy, we recommend the following for an additional "slip." He says (p. 416), "It is not, we believe, generally known that Lord Anglesey kept a backstairs cabinet composed of," &c. &c. The fact stated by Mr. Fitzpatrick as "not generally known," is told in



Lord Cloncurry's 'Autobiography' (edition of 1849, p. 332). At p. 485 he writes, that in the O'Connell case the "House of Lords contemptuously set aside the decision of a Dublin jury." There are two inaccuracies in this short sentence. The law Lords divided, three against two; there was nothing "contemptuous" in their proceedings, and the technical legality of the conviction, and not the "verdict" of a "jury," was the point at issue. He states at p. 153 that Father O'Coigley collected "materials to form a History of the Rebellion of 1741." What Rebellion of 1741? Mr. Fitzpatrick is a century after date. So, at p. 435, he tells us that the famous statue of "William Prince of Orange," at College Green, had "for two hundred years braved the battle and the breeze."—In alluding to persons, Mr. Fitzpatrick is equally inaccurate, even when their official celebrity ought to have kept him right. At p. 403 he promotes a pious Judge to be Chief Baron Smith,—at p. 480, he talks of "Viscount Eliot" in place of "Lord Eliot." He writes, p. 416, "Villars" for "Villiers," the surname of Lord Clarendon. At p. 44, we have "Lord Buckley" for "Lord Bulkeley"; and, p. 485, "Coleman" for "Colman, the dramatist." At p. 162 and p. 266, we have "Lord Vassall Halland." Through the volume, (pp. 141, 147, and 584), Mr. Daunt has "M.P." to his name, because he was in Parliament for a few months twenty-three years ago. At p. 113 he tells how a nobleman returning to town from Croydon found it necessary (half a century ago) to cross Blackheath. He says at p. 222, that by the "stipulations" at the time of the Union, the Catholics were entitled to "a total, unqualified, and immediate Emancipation." He evidently does not know of the "Veto" propositions of the period, which were far from being "unqualified."—There are, besides, many assertions in the book which are wholly beyond our cognizance; as, for instance, p. 436, "The popular party in Ireland Lord Mulgrave tranquillized with a vengeance,"—and the volume, *passim*, may be consulted for similar inaccuracies. Even in his slip of *errata* Mr. Fitzpatrick prints "Dengs" for "Denis," and "Philipps" for "Phillips."

We understand that Mr. Anderson, who returned last September from a four years' exploration in South-western Africa, having reached, by a hitherto untrodden route, the Lake Nyami, is about to publish a Narrative, including the overland journey from Walvisch Bay, with notices of previously unvisited regions within the tropics, and descriptions of the tribes and countries as far south as the newly-discovered copper localities about the Orange River.

A ponderous blue book, entitled 'Further Papers relative to the recent Arctic Expeditions in Search of Sir John Franklin,' extending to 958 pages, and containing a great number of maps, has recently issued from the Admiralty. It brings down the official history of the search for the lost Expedition to the termination of Sir Edward Belcher's proceedings. The narratives of the sledge Expeditions are extremely interesting, and show that the officers who conducted these arduous explorations left no means untried to find traces of their unfortunate countrymen.

The Annual General Meeting of the members of the London Library was held on Saturday last, at their house in St. James's Square. The Bishop of Oxford presided. By the Report of the Committee, it appears that the Library has lost 43 members during the past year; the additions amounting to 26, and the temporary or permanent losses to 69. The income during the same period, including a balance of 143*l.* 16*s.* 1*d.*, amounted to 2,058*l.* 10*s.* 7*d.*, and the expenditure to 1,939*l.* 11*s.* 4*d.* With the view of recruiting the Society's finances and members, a motion was brought forward by the Committee, to the effect that it shall be competent for every member to nominate one person, who, on being approved by the Committee, shall, by the annual payment of 3*l.*, instead of the former payments of 6*l.* entrance fee and 2*l.* yearly subscription, be entitled to all the privileges of the library. After some discussion this measure was carried.

A Correspondent asks, "whether the British

Museum is entitled to receive a copy of new works published in the Colonies"? Assuredly:—the deposit of a copy in the National Library of every work published within the limits of the Empire, and entitled to a protection of its copyright, is necessary.

M. Cabany, the "proprietor" of a romance which he very preposterously ascribes to Sir Walter Scott, has addressed to us a note of "correction":—"You cannot refuse insertion to the present communication, on account either of its 'length' or its 'inconsequence' to me personally, and to yourself judicially. In your notice of 'Moreudun,' in the last number of the *Athenæum*, you connect my name with the *Administration des Archives Historiques*. The *Société des Archivistes de France*, of which I have the honour to be *Directeur Général*, has no connexion whatever, and never had, with the individual who obtained the unenviable notoriety to which you refer. To this correction of a mis-statement, personally injurious, which I have a right to demand, I shall merely add, that the new edition of the Introduction of 'Moreudun,' now preparing for the press, will carry the inquiry into the hypercriticism of the friends of the great Scottish novelist, from its effect upon himself to the consequences of it to themselves, when extended to his memory and to his posthumous works. I am, &c., E. DE SAINT-MAURICE CABANY."

"Paris, May 20."

—We take the liberty to inform M. Cabany that we made no "mis-statement." We did not—as he infers—assert a connexion between the "*Société des Archivistes*" and the "*Administration des Archives Historiques*." We were—and are—profoundly ignorant of both institutions. We are unacquainted with their antecedents, their relations, and their productions. M. Cabany told us formerly that he is "the head of a learned society":—and we assume that he is so. But we do not know the fact of our own knowledge. On the same authority, we learn that M. Cabany "professes" biography,—the materials for which are sent to him from all parts of Europe." More than this we did not say. If M. Cabany had applied to the interpretation of our words that delicate knowledge of the English language which enables him to pronounce on the style of Sir Walter Scott, he would have seen that the other "professor" of biography was brought in as an illustration—not as an accusation. The threat of a new edition of M. Cabany's 'Introduction' need not alarm the reader. The squib is fired, and what remains is only a stick and some spoiled paper.

Mr. Bladon sends us the following correction:—"In the *Athenæum* of May 19, p. 584, col. 1, line 12, you say 'this new work by Mr. Westwood,'—the word new is a slip; it is merely a re-issue of a work published in 1840-1, and as such it was alluded to by the President of the Entomological Society at the last annual meeting. I believe there is no Entomologist in the empire but would be glad to hear that Mr. Westwood had written any new work either upon Butterflies or any other order of Entomology; he has written lately a Supplement to Wood's 'Lepidoptera of Great Britain.' I have not received it yet; but I understand it contains 5 plates, with 180 figures of Moths and Butterflies not included in the 'Index Entomologicus.' It is singular, but both *Tail's Magazine* and the *Westminster Review* allude to the re-issue as a new work."

"I am, &c. JAMES BLADON."

The six days' sale of the Baker Collection closed last week. In the interest of the sale and the prices obtained, the dispersion of this very choice library almost recalled the days of Roxburghe enthusiasm. Mr. Baker's books—in very excellent binding—realized 1,100*l.* The chief lot was a first edition of Shakespeare, described as the only copy known with the two leaves which were cancelled in *As You Like It*. This lot produced 163*l.* 16*s.*, at which price it was secured—like so many other of our best things—for America. Among lots of minor interest were Butler's Hudibras, 2 vols. large paper, 21*l.*—Common Prayer-book, engraved throughout by Sturt, 8*l.* 12*s.* 6*d.*—Dibdin's Tour in France and Germany, 3 vols., with several of the original drawings by Lewis, 168*l.*—Galerie du Palais Royal, 3 vols. 40*l.* 10*s.*—Gallery of Old Masters, by Tresham, Otley, and Tomkins, coloured plates, 48*l.* 6*s.*—Stubbes's Anatomie of Abuses, a work containing an account of odd or disused customs, 9*l.* 10*s.* Among the curious and costly Autographs were Officium Liber, a beautiful manuscript on vellum, with 17 miniature paintings, 157*l.* 10*s.*—Charles the First to the Marquis of Ormond, a most interesting letter, in which he declares war preferable to a dishonourable peace, and prefers "the chance of war then to give my consent to any such allowance of popery as must evidently bring destruction": this

sold for 71*l.*—Prince Rupert to Charles the First, 13*l.* 13*s.*—Earl of Strafford to his wife, while a prisoner in the Tower, expressing his belief that there was nothing capital in the charge against him, or that, "at the worst, His Majesty will pardon all": this interesting relic produced 40*l.* 10*s.*—Cardinal Wolsey's autograph signature to a letter addressed, "To my loving friend Thomas Hennege," 8*l.* 2*s.* 6*d.*—Charles the First to Prince Rupert, 5*l.*—Sir Walter Scott to the Rev. Dr. Dibdin, in acknowledgment of the honour conferred on the Author of Waverley by his election as a member of the Roxburghe Club, and consenting to be his *locum tenens* until the anonymous author came forward to claim the appointment in *propria persona*, 8*l.*—General Washington, a letter of acknowledgment for his commission as lieutenant-colonel, 6*l.* 2*s.* 6*d.* The Prints also brought good prices. Among these the more interesting were:—Christ crowned with Thorns, by Bolswert, after Van Dyck, 9*l.* 15*s.*—La Vierge aux Rochers, by Desnoyers, after Leonardo da Vinci, 19*l.* 5*s.*—Houbraken's Heads of Illustrious Persons, proofs, and supposed to be unique, 201*l.* 1*s.* 6*d.*—The Reading Magdalen, after Correggio, by Longhi, a splendid proof, and considered the perfection of pictorial and chalcographic art, 25*l.*—St. John, after Domenichino, by Müller, unlettered proof, 25*l.*—Venus and Danae, by Sir R. Strange, after Titian, 27*l.* 10*s.*—The Musicians, by Wille, after Dietrich, 27*l.*—Paternal Instruction, better known as "the Satin Gown," from a picture now in Lord Ellesmere's collection, and considered the *chef-d'œuvre* of Wille's graver, 35*l.* 10*s.*—Phaeton, by Woollett, 17*l.* 10*s.*—The Fishery, by Woollett, (his *chef-d'œuvre*), 35*l.* 10*s.*

Among the manuscripts of the late Mr. Hope, just sold in Paris, were a few which are not unworthy of a passing word. A missal in folio of the sixteenth century, with 26 beautiful miniatures, and richly bound, brought 5,500 francs.—a Prayer-Book, 8vo., on vellum, 144 leaves, and 13 miniatures, 950 francs.—another, written for Madame de Chamillart, 8vo., on vellum, of 401 pages, a miniature and ornamental initials, with the name of the calligraphist, Le Conteux, upon it, 555 francs.—and another, said to have belonged to Charles the Seventh, and sold for 98 francs in 1776, 325 francs. Among the books were the 'Galerie des Peintres Flamands, Hollandais et Allemands,' Paris, 1792, 3 vols., folio, proof engravings, 685 francs.—full-length portraits of the personages of the Court of Louis the Fourteenth, under the title of 'Messieurs et Mesdames à la Mode,' folio, 390 francs.—'Roland Furieux,' translated by D'Ussieux, Paris, 1775, 4 vols., 4to., bound in morocco, with proof engravings, 630 francs.—and 'Lettres de Madame de Sévigné,' Paris, 12 vols., on India paper, bound in green morocco, with Mr. Hope's arms on the cover, with a thirteenth volume, containing 1,500 portraits and views, 1,890 francs. The sale realized an aggregate sum of 33,800 francs.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to seven o'clock), 1*s.*; Catalogue, 1*s.* JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—THE FIFTY-FIRST ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admittance, 1*s.*; Catalogue, 6*d.* JOSEPH J. JENKINS, Secretary.

THE SECOND ANNUAL EXHIBITION OF THE FRENCH SCHOOL OF THE FINE ARTS IS NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 191, Pall Mall, opposite the Opera Colonnade.—Admission, 1*s.*; Catalogue, 6*d.*

GALLERY OF GERMAN ARTISTS.—THE THIRD ANNUAL EXHIBITION OF THE WORKS OF MODERN GERMAN ARTISTS, IS NOW OPEN daily, from 10 till 6.—Admission, 1*s.*; Catalogue, 6*d.*—Gallery, 168, New Bond Street, next door to the Clarendon.

PATRIOTIC ART-EXHIBITION for the RELIEF of WIDOWS and ORPHANS of BRITISH OFFICERS engaged in the WAR with RUSSIA, BURLINGTON HOUSE, Piccadilly, by Special Permission of Her Majesty's Government, NOW OPEN.—Admittance, 1*s.*—Communications and contributions to be addressed to the Committee, at Burlington House.

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERUUS, IS NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1*s.*

THE BATTLE OF THE ALMA.—NOW OPEN, from 10 until 6, at the Egyptian Hall, Piccadilly, the GREAT PICTURE of this important Military Event, Painted by Mr. COOMANS, from studies made during four months spent in the Crimea during the present war. Admission, 1*s.*

**SIEGE OF SEVASTOPOL—GREAT GLOBE.**—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square. **BALTIC**; also a large Model of the Baltic Sea and Cronstadt. Open from 10 A.M. to 10 P.M. Admission, 1s. to the whole building; Children and Schools, Half-price. A large Collection of Russian Trophies from Bomarsund, &c.

**THE CHALON EXHIBITION, SOCIETY OF ARTS.**—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON, Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., WILL BE OPENED, at the Society's House, Adelphi, on THURSDAY, June 7. Admission, 1s.

**LOVE'S POLYPHONIC ENTERTAINMENTS.**—UPPER HALL, REGENT GALLERY, 69, Quadrant, Regent Street.—Every Evening at 8, except Saturday; Saturday, at 8.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called **THE LONDON SEASON**, and other Entertainments. On Wednesday, Thursday, and Friday, Mr. Love will present the Entertainment called **LOVE IN ALL SHAPES**, to be followed by a ZOOLOGICAL CONCERT, and **LOVE'S LABOUR'S LOST**. On Saturday, at 3, LOVE IN ALL SHAPES, with other entertainments.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; and at the Rooms.

**ROYAL POLYTECHNIC INSTITUTION.**—The LECTURES and EXHIBITIONS, as delivered before HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT, the PATRON of the INSTITUTION, will be CONTINUED, consisting of the TELEPHONIC CONCERT, DISSOLVING VIEWS of SINDHEAD the SAILOR, DISSOLVING ILLUMINATED CASCADE, the DIORAMA illustrating the VOYAGE across the ATLANTIC, and the CITIES in the UNITED STATES.—LECTURE on MUSIC, by George BUCKLAND, Esq., with VOCAL ILLUSTRATIONS—DISSOLVING VIEWS of the WAR, &c.—On Monday, the 4th inst., and THURSDAY, the 7th inst., at Eight o'clock, LECTURES by Mrs. GUANA LUCAS BROWN, on 'THE POETS of the PEOPLE, their Lives and Writings,' with ILLUSTRATIVE READINGS.

#### SCIENTIFIC SOCIETIES.

**ROYAL.**—May 24.—The Lord Wrottesley, President, in the chair.—The following papers were read:—'On a Decimal Compass Card,' by Capt. Shane.—'On Quantities,' by Mr. A. Cayley.—'On the Theory of the Electric Telegraph,' by Prof. Thomson.—'Observations on the Human Voice,' by Manuel Garcia.

**ROYAL SOCIETY OF LITERATURE.**—May 23.—Sir J. Dorant, V.P., in the chair.—Mr. Vaux read a letter, addressed by C. T. Newton, Esq., H.M. Vice-Consul at Mitylene, to W. R. Hamilton, Esq., 'On Discoveries in the Island of Calymnos.'—Mr. Newton stated that he had been living during many months of last autumn and winter in this island, and had made many excavations there on the site of what was known to have been once a Temple of Apollo. Out of the ruins of this temple no less than three monasteries had in later times been built. Mr. Newton was very successful in the discovery of a large number of unedited Greek inscriptions, together with numerous fragments of statues, and some bronze work, not inferior even to the bronzes of Siris in the British Museum.

**BRITISH ARCHAEOLOGICAL ASSOCIATION.**—May 23.—Dr. John Lee, V.P., in the chair.—Two new Associates were announced, and various presents, from the Royal Society, Archaeological Institute, City Library, &c., laid upon the table.—Mr. Gibbs exhibited a fine penny of Canute (1017-35), discovered in Cornwall:—legend + CN VT REX AN; reverse LEOFFINE ON LEIC (Leicester).—Mr. Gunston exhibited a decorative tile, of the close of the fourteenth century, found in Shropshire, the device of which was a quatrefoil. He also exhibited early gold coins, from the discovery at Whaddonchase, and silver pennies of Burghed, Athelstan, Eadred, Eadgar, Ethelred the Second, Canute, Edward the Confessor, and Harold, all in fine preservation.—Dr. Lee exhibited some fine specimens of dark-green glass, found, at different times, at Hartwell.—Mr. Pettigrew exhibited impressions from two seals, sent to him by the Very Rev. Dr. Husenbeth. One, found at Lincoln, was of the fourteenth century, and represented a priest saying mass:—the legend CREDE MICHI ET EST SATIS. The other was found at Somerleyton, in Suffolk. It was a monastic seal; but the legend was not distinctly legible.—Mr. Meyrick and Mr. Syer Cuming exhibited specimens of early-English arrow-heads of rare occurrence.—Mr. Cuming read a paper 'On Spectacles.'

**ROYAL INSTITUTION.**—April 20.—W. R. Grove, Esq., V.P., in the chair.—On certain Zoological Arguments commonly adduced in favour of the Hypothesis of the Progressive Development of Animal Life in Time, by Mr. T. H. Huxley.

A series of specimens of Aluminium, prepared by M. St.-Claire Deville, in Paris, were laid upon the library table by Dr. Hofmann. These specimens consisted of a medal, with the head of the Emperor Napoleon III., two bars, a watch wheel, and a piece of copper plated with Aluminium. A large piece of Tellurium, prepared by Dr. Löwe, of Vienna, was likewise exhibited by Dr. Hofmann.

May 4.—Sir C. Fellows, V.P., in the chair.—'On Gunpowder, and its Substitutes,' by Dr. J. H. Gladstone.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Entomological, 8.
- Royal Institution.—General Monthly.
- Tues. Horticultural.
- Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.
- Wed. Society of Arts.—Chalon Exhibition.
- Ethnological, 8.—'On Mr. Hodgson's Philological Researches in the Tartar Languages,' by General Briggs.
- Ethnological Notices of the Philippine Islands taken from the Spanish, with some Observations on Races,' by Mr. Kennedy.
- Thurs. Royal Institution, 3.—'On Christian Art,' by Mr. Scharf, Jun.
- Zoological, 4.—General.
- Royal, 4.—Election of Fellows.
- Society of Antiquaries, 8.
- Fri. Royal Institution, 8.—'On Ruhmkorff's Induction Apparatus,' by Prof. Faraday.
- Astronomical, 8.
- Philological, 8.

#### FINE ARTS

##### ROYAL ACADEMY.

AMONG the miscellaneous pictures we have still to notice are, Mr. Gale's *Griselda expelled from the House of the Marquis* (No. 640). It is not equal to some of his previous works, and seems over-laboured and enfeebled by unhealthy and restrained thought. Many of the faces are well painted, but the general effect is weak.—Mr. Faed's best work is the *Mithereless Bairn* (141). It has a quiet pathos that shows Mr. Faed to be likely to stand high as a domestic painter.—Miss Howitt's *Castaway* (1151)—though really cast away by the Hanging Committee—is an improvement on her previous works. There is a sense of great desolation in the face, though it is scarcely so admirable as that of her 'Gretchen.' The detail is often wonderful. We hope Miss Howitt will not confine herself to these heart-broken, tear-stained subjects, but get out into the sunshine, and show us of what healthy joy the earth is capable. Why will she stand sounding the depths of this salt sea of human tears? Surely there is "Morning somewhere in the world."

—Mr. Rankley progresses. His *Old School-fellows* (1141) is well painted, and tells its touching story well. There is something rather too prim in the weather friend's face.—Mr. Cope's *Consolation* (69) is a pretty allegorical thing; but was scarcely worth dubbing with so fine a name or putting under a Saxon arch.—Mr. D'Almaine shows much good painting and very fair colour in his *Jesus Christ recommending his Mother to the care of St. John* (597); but the figures are all painted from the same model, with a mouth stretching from ear to ear. Mr. D'Almaine has given a quiet, religious feeling where there was need of a swoon of passion, and the very moment of a grief that seemed a heart-break.—Mr. Le Jeune's *Seesaw* (63) is a clever picture; but the actors are all too smooth and pretty. Their fashionable air destroys the rustic freshness which rendered Wilkie so honest, natural, and unaffected.—There is much perception of character visible in Mr. Nicol's *Recruit* (206). The sullen, dogged novice,—the alty, impudent sergeant,—the weeping wife,—are well contrasted; but the colour is heavy, and the touch wants vigour and determination.—Mr. Lance has lately shown rather a blameable affectation of making his fruit—which no one can or perhaps ever did equal—subservient to some other figure, bird or man, which gives the name to his pictures. His present work he calls *Harold* (432), and attaches to it a quotation from 'Hamlet.' We all know Scott pretended to pride himself more upon finding a hare in its form than on writing his novels. Let Mr. Lance take the lesson. His painting this year is lower in tone, browner, and paler. The foreground fruit is massy as ever.—Miss A. J. Mutrie's *Orchids* (306) are not mere transcripts of Nature, but fine truthful idealizations. She uses a silvery grey background with

great skill to heighten the delicacy of her greens. Her fault is the character of China which she gives to some of her blossoms. Equally good are Miss Mutrie's 35, 304, 1331.—Mr. Burcham's *Snug Retreat* (721) almost approaches Hunt in delicacy of finish, perception of detail, and clear poetical manipulation.

It is difficult to say anything new about the Miniatures. It is a limited sphere of Art, and its excellence consists in finish and surface. Mr. Thorburn and Sir W. C. Ross are still by far the first. Mr. Wells and Sir W. J. Newton stand well; and the herd is distinguished by bunglers so incompetent, that the greater part are scarcely worth hanging anywhere.

Mr. Thorburn has this year appeared in a somewhat broader and simpler style, almost approaching Mr. Haag:—quiet, wide surface of middle tint, and deep, well-defined shadow. His drawing is, however, sometimes faulty, as in *Mrs. Foljambe* (747), yet so perfect is the execution that most amateurs would at once set it down to the malconstruction of the artist's model. Sometimes, in attempting to convey a sense of extreme clearness and sharpness, Mr. Thorburn is hard, as in the group of *The Earl Brownlow and his Brother* (799). In *Mrs. G. Grenfell Glynn* (892), there is an attempt to give an almost historical character to the miniature;—in others, we have ladies, leaning on terraces, contemplating the moon, fairies in ball-room dresses, and wood nymphs in flounces. *Lady Mary Labouchere* (874), by Mr. Thorburn, though beautifully executed, is rather pale in colour, and somewhat spectral. One of his best—very aristocratic and graceful—is *The Marchioness of Stafford* (936).—Mr. Bone's enamel of *Inigo Jones, after Vanduyke* (699), is hot and wine-coloured in the shadows, though otherwise excellent.—It is a pity Mr. Wyon has modelled *Richard Sainthill, of Topsham, Devon* (725), in lip-salve.—A very excellent piece of life and nature is Mr. Wells's *Captain Cumming* (788), almost the best work in the room, and not much inferior, though in a heavier style.—Mr. Moira's portrait of *The King of Portugal* (853), is that of a sullen, heavy-looking youth,—not very like the original.

The Engravings are not very numerous. Mr. T. Landseer's *Night and Morning* (975 and 1006), after Sir E. Landseer's great picture, possess singular strength, but are inclined to sootiness in parts. The texture is admirable, and the execution powerful and free.—Mr. Maguire's *Le Bourgeois Gentilhomme* (997) is full of carefully rendered character,—and Mr. Carter's rendering of Mr. Ward's picture of *Benjamin West's First Effort in Art* (983) promises well, though the subject is unfinished.—Mr. A. Cooper's picture (970) was scarcely worth engraving, but Mr. Giller has done what he could.—Among the sketches the most clever are, Mr. J. Gilbert's *Children of Mrs. Donkin* (1057), and Mr. Moore's *Ernest* (1047).—In *Mrs. C. Baston* (1066) Mr. G. Richmond has fallen into the fault of his oil pictures of exaggerating his greys, which, instead of being lost in one common flesh tint, stand out here as tints of pure violet.

#### Sculpture.

Mr. Baily, the patriarch of English sculpture, has a beautiful subject in *Adam consoling Eve* (1412)—which he has treated as only a man of genius can treat a story of human emotion in the cold vehicle of marble. We need scarcely say that the figures are classical and graceful, and animated by a calm dignity that is the characteristic of this sculptor. 'Adam consoling Eve' proves—if proof were needed—that the hand which "wilted the world" with gracious innocence in 'Eve at the Fountain' has lost none of its elasticity by age. It is a noble group and worthy of the happiest mood of our prince of poetical sculptors. Mr. Baily's second statue is the *Model of one of Lord Mansfield* (1414), erected in St. Stephen's Hall, Westminster. It is full of dignity and repose.

Mr. Marshall's best statue is that of *Ajax praying for Light* (1423). It is classical, vigorous, and manly; but still wants that certain nameless dash which drives genius always just a neck's length nearer the winning-post than talent can reach.



Ajax should be more Titanic and brutal; his face should be shadowed with a certain stolid ferocity, for the Ajax of Homer is a creature of brute strength and much phlegm, and more remarkable for toughness of skull than clearness of head. *Ariel* (1422) is buoyant, but is not quite *Ariel*, for *Ariel* is too evanescent to be fastened down in stone. One might as well try to chisel out a flock of rising bubbles!

Mr. Munro's *Child Play* (*Marble Group*), the *Children of Herbert Ingram, Esq.* (1410) is a pretty group. The scene is as truthful as it is poetical, and is vivified by the peculiar grace and almost feminine tenderness which this sculptor throws over all his works. One child is lying down, another bends over it, and a third kisses its cheek,—while a twine of convolvuli links them into unity. There is no trickery of chiselling, no materializing imitation. The marble seems to have been pressed and softened into form, and there is no painful evidence of too much or too little labour. His *Lovers' Walk* (1452) is chiefly excellent for the beauty and gentleness of the faces; but it is better as a statuette than it would be enlarged. The costume is monotonous, and requires more study. Mr. Munro's medallions are less interesting than usual this year, from the subjects being less fitted for his art.

Mr. Durham has given us a bland, winged figure with its hands bound, and a classical smile on its lips, and called it *Genius* (1419). The idea is an old Greek one, and may be found in a dozen cameos, and was called by them 'Bound Genius.' There is too much of the mere study in this. His *Sleeping Child* (1424) is more poetical in its touch of nature than the other is natural in its poetry.

Mr. Earl's *Hyacinthus* (1415) is a pretty subject, though without sentiment, for the youth might be a young midshipman using a quadrant if the sculptor changed the discus for the triangle. Mr. Geffs has a rather pompous but sufficiently unmeaning statue of which he gives the following miraculous explanation: *The Queen of the Waters tuning her Harp to celebrate the Alliance of the Western Powers* (1413). We are afraid this *Lady* was once the goddess Hygea, and destined for a Bath pump-room Duessa in the Bower of Pleasure. Statuary is not a thing to be handled in this irreverent manner.

Mr. Bell's *Armed Science* (1420) is a fine statue of an allegory that no human sculptor could ever hope to convey by mere marble, without labels, catalogue or showmen. The face is worthy of Hyppolita, and is a beautiful classical embodiment of a Maid of Saragossa, a Joan of Arc, or any other incarnation of female heroism. But really for what it is intended it is as false as anything can be. *Science Armed* should have a breastplate of Bath post, like the Jacobite schoolmaster at Culloden, who wrote his own epitaph on it, ready for all emergencies. It is difficult enough for Modern Art to convey her every-day truths, and when she attempts such subjects as this to please ignorant patrons, she runs fairly "daft."

Mr. Thomas is bold, but rather coarse in his groups of animals. He is perhaps wrong in selecting moments and juxtapositions that he could never have drawn from Nature. *The Dam and her Pets* (1439) is, for this reason, superior to *The Sire and his Enemy* (1427), which was probably executed on that principle of ornamental parallelism that led the Scotch gardener to put an innocent man in the left-hand stocks to match the innocent man on the right. The one, we should mention, is a wild beast and her cubs, and the other a wild beast striking at a serpent. Rather petty in style, but natural and thoughtful, are Mr. Gonon's two groups: *A Tom-tit's Nest—terrified by a Rat and Viper* (1502) and *Nightingales and Grapes* (1496). In the former, the rat is very badly given, and the relative proportion of the three animals is lost. As for the nightingales, we doubt their touching grapes, seeing that their English food is worms and grubs. They might as well have been given the exact size of nature.

Though the thought is taken literally from Raphael, in Mr. Davis's *alto-relievo* of *The Virgin and Saviour* (1431) there is a sweetness about the faces, a serene happiness in the expression, and

an ethereal buoyancy in the drapery that raise the figures far beyond the average. This is one of the most ambitious attempts in this year's Exhibition.

Mr. H. Bandel's *Dying Amazon* (1448), though suggested by the Austrian's work, has got a poetry of its own, and the moment chosen shows originality of thinking. The hands scarcely relax sufficiently to express the artist's feeling;—a moment later would have been more dramatic.

Mr. Westmacott's *Sketch for an enriched Salver* (1433) is rather meagre, and there is a want of purpose; the groups of children forming letters are too thin and scattered, and there is too little of the goldsmith's rich bossiness about the whole.

#### Architectural Drawings.

The Architectural Room is scantily furnished, and would not be full but for certain pseudo-water-colour sketches and unclassable drawings, that can be called neither truth nor fiction, being untrue to fiction and mere fiction when compared to truth. The Exhibition should have no room for such works, however clever and sketchy, as Mr. Strutt's *Grotto of Egeria* (1177), Mr. Dobbin's *Funeral Procession of Henry VII. in Westminster Abbey* (1190), with the dummy figures and gaudy bits of polychrome.—The chief interest of this room is Mr. Barry's *Design for the Oxford University Museum* (1236). There is a grand spirit in this, and much propriety for the object. We could have wished for more detail, but can hardly complain of the deficiency, as it is rather a public than a professional sketch.—Of much interest, too, is the *Interior of a Library at the Reform Club* (1173). The ceiling is rich and simple,—the fittings are chaste and well managed.—Messrs. Wrightman, Hatfield and Goldie's *Design for a House at Boreatton, Shropshire* (1243), is a good example of Elizabethan architecture, and shows the capabilities of mere brick.—Mr. Goodchild's *View of the Interior of St. George's Hall, Liverpool* (1284), is peculiarly interesting just now, when a growing feeling is spreading amongst architects that this building is almost the only modern erection that will confer lasting fame on the art of the century. Every part of the Hall shows traces of the creation of a capacious mind.

**FINE-ART GOSSIP.**—The Photographic Society has appointed a scientific committee to investigate the permanency of photographs, the causes of fading, and the phenomena of the art; and it is the intention of this committee to publish the result of their experiments from time to time. The funds of the Society are made applicable to the investigation, and Prince Albert has contributed 50*l.* to this special purpose. The committee consist of Dr. Diamond, Mr. Delamotte, Mr. Hardwich, Dr. Percy, Mr. Pollock, and Mr. Shadbolt.

That something is to be said in explanation of the inaccuracies of the Royal Academy Catalogue we are well aware; and we cannot hesitate to allow those who have a special knowledge of the difficulties to be encountered and overcome by compilers and printers, to state "the other side" of the question. A Correspondent says:—"I am rather surprised that a journal of the high character of the *Athenæum* should so readily join in the 'hues and cry' raised by every disappointed and grumbling artist against the Royal Academy. That institution is, of course, amenable to criticism, whether in respect to its original fundamental laws, or their present practical application; and I do not mean to infer that your journal has ever—except through ignorance of facts—commented upon it either unjustly or ungenerously. I believe that there does not exist an institution which can render so good an account of its stewardship, and which has so unselfishly discharged its duties, as the much-maligned Royal Academy; but it has been the policy of the body to maintain at all times a reserve, and to allow charges to be multiplied and to pass current, rather than disabuse the public mind by an explanation and justification. This policy may well be questioned. My present object in writing refers to the condemnation passed by you in your last number upon the Exhibition

Catalogue. If you had considered for a moment the difficulties to contend with in the production of that work, your remarks would have been tempered with less asperity, and you would have been more willing to do justice to the wish of the Academy to render their Catalogue more perfect. Having been formerly engaged in preparing the Exhibition Catalogue of the Royal Academy, I would direct your attention to the following causes, which must ever preclude the possibility of perfection:—1. The errors made by artists themselves in their letters. 2. The foolish titles which are often given by artists to their pictures, and the absurdities of which are credited to the Royal Academy. 3. Unintelligible writing. There was always, and ever will be, a file of letters which it has puzzled compositors and readers to decipher. The attempts made to translate these hieroglyphs are generally unfortunate, and are productive of errors. 4. Letters giving the description of works, but omitting the signature of the artist. 5. Letters written in a hurry, at the last moment, folded without being blotted, and not legible with certainty when opened. 6. The very short time which the impatience of artists, and perhaps the public, will allow for the compilation. 7. The accidents which so frequently happen just before going to press, in the dropping of letters and words, and the substitution of incorrect ones when changing the forms from the large to the small paper. If the above specified causes of error were removed, a nearer approximation to correctness could be obtained; but as such elements of confusion always exist, there must always exist mistakes in the early editions. As it is, the practical experience of Messrs. Clowes & Son may be considered good authority for asserting, that the wonder is, not that there are errors, but that there should be so few—fewer in proportion than is to be found in any publication of a similar character, produced under similar circumstances,—such, for instance, as the Catalogue of the Great Exhibition.—I am, &c. T. V."—This explains—does not excuse—the blunders. A Royal Academy ought to contain men capable of correcting—and incapable of making—such mistakes as frequently appear in its Catalogue.

The Society of Antiquaries has accepted Mr. Ruskin's offer of an annual subscription of 25*l.*; and are raising a fund for the proper preservation of Medieval buildings, intending to try and put a stop to amateur restoration, which means destruction.

Signor Monti, the well-known Italian sculptor, whose name is now naturalized among us by his association with the Crystal Palace, delivered the first of a series of lectures on his art on Wednesday evening, at his studio in Great Marlborough Street, to a small but picked audience. The lecture was illustrated by large diagrams. The lecturer commenced by tracing the love of Art in the minds of even savage people, to the observation of roots or branches which approached the human form, and by a slight change were easily converted into idols. He then passed on to Egypt; and showed the strong power and sense of unchangeableness and durability which characterized their purely symbolic Art. He observed on their care as to outline, and their great attention to express all that their own self-imposed canons would allow them. The Assyrian, equally conventional, displayed also a majestic sense of will with great vigour and force; which, in the Persian work at Persepolis, was still more fettered by a desire of impressing a sense of calmness and divinity, and avoiding strong action. The lecturer then exhibited drawings of figures of Xerxes and Darius Hystaspes, in which many of the Assyrian types were repeated.—M. Monti's next lecture is on Indian Art.

Dr. Griesler has discovered a thing useful to all artists. A few drops of spirits of ether will, he has found, when mixed with rancid oil, restore its freshness.

The old Barefooted Monks' Convent at Nuremberg is about to disappear before the hand of modern improvement.

The past dies slowly and imperceptibly out. Almost the last house in Preston of the Eliza-

bethan era is now being pulled down. It was covered with carving; and was often compared, with its tiers of windows, to the stern of a line-of-battle ship.

The Church of La Basée at Lille has been burnt down; and its beautiful spire exists now only in the memory.

### MUSIC AND THE DRAMA

**MIDLE HERRMANN** begs to announce her *SOIRÉE MUSICALE*, at the *REUNION DES ARTS*, 78, Harley Street, on *MONDAY EVENING*, June 4, at half-past 8.—Tickets, 10s. 6d.; Family Tickets, to admit three, 31s.; at Cramer & Co.'s and Addison & Hollier's, Regent Street; and of Midle Herrmann, 1, Hanover Place, Regent's Park.

**MISS MESSENT** and **MR. BRINLEY RICHARDS'S** CONCERT will take place at the *HANOVER SQUARE ROOMS*, on *FRIDAY EVENING*, June 3, when they will be assisted by Madame Clara Novello, the Misses M'Alpine, and Miss Dolby; Herr Reichert, Mr. Bodda, Mr. John Thomas (Harp), Herr Reichman, and Signor Bottesini.—Tickets, 7s.; Reserved Seats, 10s. 6d.; to be had at the Music Publishers; of Miss Messent, 4, Hinde Street, Manchester Square; and of Mr. Brinley Richards, 4, Torrington Street, Russell Square.

**MR. AGUILAR** respectfully announces that he will give a *MATINEE MUSICALE*, at *WILLIS'S ROOMS*, on *THURSDAY*, June 14, under the distinguished patronage of the Most Noble the Marquesses of Hastings, the Right Hon. the Countess of Uxbridge, the Right Hon. the Lady Caroline Ricketts, the Right Hon. the Viscountess Combermere, the Viscountess Maidstone, the Right Hon. the Lady Harriet Elliott, the Baroness Mayer de Rothschild, Lady Montfoucault, &c. &c.; and assisted by Madame Boekholtz-Falconi, Madame Ferrari, Mr. Miranda, Signor Ferrari, Signor Ciabatti, Herr Ernst, Signor Piatini, Mr. H. S. Pratten, and Mr. F. Mori. Reserved Seats, 15s.; Tickets, 10s. 6d.; to be had at the principal Music Publishers, and of Mr. Aguilar, 68, Upper Norton Street, Portland Place.

**MR. BENEDICT'S** GRAND CONCERT.—*ROYAL ITALIAN OPERA*, Covent Garden.—Under the immediate Patronage of Her Most Gracious Majesty *THE QUEEN*, Her Royal Highness Princess Albert, Her Royal Highness the Duchess of Kent, Her Royal Highness the Duchess of Gloucester, Her Royal Highness the Duchess of Cambridge.—Mr. Benedict begs respectfully to announce that his *ANNUAL GRAND MORNING CONCERT* will take place on *FRIDAY*, June 15, 1855, at the *Royal Italian Opera*, Covent Garden, to begin at half-past one o'clock precisely, and to terminate at Five o'clock. Mr. Benedict has the greatest satisfaction in being able to announce that Madame Grisi has most kindly offered her invaluable services. The Concert will be supported by the Band and Chorus of the *Royal Italian Opera*. Conductor, Mr. Benedict. Principal Vocal Performers: Madame Grisi, Mlle. Didie, Mlle. Mari, Madame Viorlet, Mlle. Jenny Ney, Madame Rudersdorf, Mlle. Bosio; Signor Tamberlik, Signor Gardoni, Signor Lucchesi, M. Zelger, Signor Folonini, Signor Tagliacozzo, Signor Tamburini, Herr Fornes, Signor Graziani, Signor Lablache, and Signor Mario; also, Madame Clara Novello, Miss Dolby, and Signor Belletti. Principal Instrumental Performers: Pianoforte, M. Asher (Pianist to the Empress of Austria); Violin, M. Rossi; Viola, M. Rossi; Herr Pauer; Violin, Herr Ernst; Contra-Bass, Signor Bottesini; Clarinet, Signor Belletti.—Prices of Admission: Stalls, 1s. 1s. 1s.; Boxes, Grand Tier, 2s. 3s.; First Tier, 4s. 4s.; Second Tier, 5s. 5s.; Third Tier, 1s. 1s.; Amphitheatre, Stalls, 5s.; Amphitheatre, 5s. 6d.—Applications for Boxes, Stalls, and Places, to be made at the Box-offices of the Theatre, the principal Librarians and Music-publishers; or of Mr. Benedict, 3, Manchester Square.

**CONCERTS OF THE WEEK.**—The past is usually London's busiest week in the matter of concert giving. Nor has London been less busy than usual this Whitsuntide. But a recapitulation of the six days' programme will almost suffice; so largely has the week's business been done in well-acquainted and well-approved wares. The *English Glee and Madrigal Union* began their yearly meetings on Whit-Monday, with the well-known party of members, strengthened by Mr. Thomas, among other valuable accessions, and Mr. Hutton for accompanist.—Mr. C. Potter's Symphony, at the *Philharmonic Concert*, was the only item which could be said to impart any variety to the performances of the evening.—In like manner, Mr. Ella's *Musical Union*, on Tuesday, can be only said to have been "marked" by the re-appearance in his Quartet party of M. Sainton; while the *Harmonic Union* could find nothing fresher for its Wednesday's gathering than 'Elijah.' On the same evening *St. Martin's Hall* opened its doors for Mr. Leslie's 'Immanuel,' with a cast of solo singers, including Madame Novello, Miss Dolby, Messrs. Reeves and Weiss.—Of *M. Halle's Pianoforte Recitals*, the first of which was given on Thursday, we must speak on a future day.

**HAYMARKET.**—Miss Helen Faucit made her first appearance on Monday, in fulfilment of an engagement for a limited period, in her favourite part of *Pauline*. Notwithstanding the moral faults of this play and its intrinsic levity, by the force of skilful stage structure and a certain air of romance in the situations, it still continues popular. Of its heroine, Miss Faucit was the original representative, and from the first, by the peculiarity of her style of acting, almost made it her own. She has as yet had no eminently successful rival in the

character. Repeated practice in the part has much improved the actress, both in relation to the idea and the embodiment, which have become more definite and less abrupt every season. We recollect that, on the first production of the piece, Miss Faucit displayed great force, even violence, in the later scenes;—but now she is careful to show that she appreciates the power of gentleness, and plays throughout with a chastity and a polish that may be commended as exemplary. In some respects the cast was new. A Mr. Walters made his *début* successfully in the part of *Glavis*; and Mrs. Poynter, as the *Widow Melnotte*, was natural and characteristic. Madame Deschappelles was well personated by Mrs. Griffiths. *Claude Melnotte* is not one of the best of Mr. Sullivan's performances. He does too much, particularly in the declamatory passages; he has also to learn to stand erect and still on the stage, and to rid his pronunciation of provincial peculiarities. There is, moreover, an air of conceit about him, which will certainly be in the way of his ultimate success, unless he very soon begin to think more of his art and less of himself. He is, nevertheless, well fitted for the line of juvenile tragedy, and the stage is in want of actors of this class;—conditions these, which will tell in Mr. Sullivan's favour, if he be content to study the graces of deportment and aim at further finish, instead of remaining in the too evident self-delusion that he is already perfect.

On Wednesday, a new farce, entitled 'Only a Halfpenny,' was produced. It is derived from a little piece, by MM. Clairville and Lambert-Thiboust, called '*Histoire d'un Sou*;'—but has been much elaborated for the English stage, and Mr. Buckstone's special impersonation of the eccentric hero, *Mr. Stanley Jones*, a creditor to the extent of the coin named in the title. This small sum he has lent to a young lady in an omnibus, who had only threepence-halfpenny to pay a fourpenny fare with, and on whom he makes a morning call for repayment. A deeper feeling, however, inspires this apparently ungallant conduct;—his wish is, in fact, to improve the acquaintance. *Henrietta* is beautiful, but on the point of being sacrificed to a man who holds an acceptance which her father cannot honour; and of this circumstance the importunate creditor, with the connivance of the *soubrette*, adroitly takes advantage. Neither maid nor mistress has the needed halfpenny, and an unchangeable five-shilling piece looks so usurious as not to be acceptable to the fine feelings of Stanley Jones. At length, an uncle of the lady offers what "seems a halfpenny, but halfpenny is none"; and which Jones rejects, as a French son. Naturally indignant, the uncle threatens to kick the persevering intruder out; when the discovery is made, that the strange behaviour of the young gentleman is referable to the tender interest he has taken in the affections of the young lady. In fine, he has benefited by one of his *exits* to get possession of the fatal bill by purchase, and thus frees both father and daughter of a mercenary suitor. This situation, it will be seen, is very like that of the final situation in the five-act drama that preceded the farce;—but it is treated in so burlesque a manner by Mr. Buckstone, that the resemblance is more of contrast than comparison. The piece proved successful from its very absurdity.

**CITY OF LONDON.**—Mr. Charles Pitt is engaged as the star of the Whitsuntide season, and will occupy the stage until the appearance of Mr. Charles Mathews. On Monday, Schiller's 'Robbers,' judiciously compressed, was performed; and the part of *Charles Moor* was strikingly portrayed by Mr. Pitt. The style of this actor has been apparently formed on that of Edmund Kean, whose abrupt transitions and sudden flashes he sometimes effectively imitates. The house was overflowing with a holiday audience, much excited with the situations of this terrible drama.

### WHITSUNTIDE MUSIC ON THE RHINE.

The thirty-third annual music-meeting held during Whit-week at one or other of the towns on the Lower Rhine—one of the most important gatherings of its class in Germany—took place this year, as the readers of the *Athenæum* have been

duly apprised, at Düsseldorf, under conditions of more than ordinary interest. It is universally owned to be the most brilliant Festival which has taken place since that great musical summer of 1846, which included the *Musik-Fest* at Aix-la-Chapelle,—the Jesuit Festival at Liège, for which Mendelssohn's 'Lauda Sion' was written,—the assemblage of upwards of three thousand part-singers at Cologne,—and the production of 'Elijah' at Birmingham. It seems only yesterday since we were partaking of these excitements and pleasures: yet what a whirlwind of change and destruction has passed over Art in Germany during that interval of thrice three years! This Düsseldorf Festival would have been well worth a visit, whether it be regarded as illustrating the amount of what has been lost, and of what is retained in the Lower Rhine-land; or considered as testing the present state of that strange thing, German opinion. Apart from all philosophies and comparisons, however, it has been a noticeable meeting.

Our English privilege of beginning every matter in debate with a prelude concerning the weather does not come in amiss this Whitsuntide—since the sudden outburst of summer in all its glory, after so long-drawn and dark a winter, has given the whole district the festive aspect of a garden freshly decked and garlanded for some joyous purpose. Never were seen herbage of such an intense and tender green—such floods of golden flower on the fields—never such piles and coronals of blossom on every fruit-tree (making a delicious harmony with the red-tiled roofs of the homesteads, and the quaint towers of the old churches)—as those we swept past while taking the line from Aix-la-Chapelle to Ober-Cassel. This holiday-clothing, too, was at its brightest in and about Düsseldorf. Every one knows the charming gardens which belong to that town, and it was fortunate that the lilacs and the chestnut bloom should have "kept back" till Whitsuntide. The hall where the musical performances are held—one of those picturesque temporary wooden rooms the secret of erecting and decorating which belongs to Germany—was pitched in a garden, and betwixt fit and fit of the long and laborious rehearsals, and part and part of the concerts, it was pretty to see the cheerful and cordial audience streaming out under the covering of those lovely fresh leaves; and pleasant to know that one could loiter without among objects so refreshing to weary spirits, yet still hardly lose a note of Madame Goldschmidt's ringing voice, and hear a piano of the most elaborate chorus. There is much, after all, in scenery,—as the respective impressions produced by sacred music, when it is heard in a cathedral and in a town hall, will prove to the least imaginative; and it must be allowed that a garden in the Lower Rhine-land (due festival weather granted) puts heart and mind into better tune for music than the streets of our provincial towns, streaming with their factory population.

Then the material for such a meeting—orchestra and chorus numbering eight hundred, and twenty-six executants—has been, on the whole, excellent. The voices, particularly the female ones, have been more tuneable than those which are sometimes to be heard in Germany on like occasions. The stringed Quartett in the orchestra has been admirable, animated to no ordinary point by that king of orchestral violinists, Herr David. The wind instruments were less satisfactory. All were tested to the utmost in some of the works selected for performance. All stood the test capitally. The first evening's concert was made up of a Symphony by Herr Hiller, the conductor of the Festival, with the motto, '*Es muss doch Frühling werden*,'—on the whole, perhaps, the best work of its composer, and the best German Symphony of a later date than Mendelssohn's. The ideas in three of the movements are good and well contrasted, the structure is excellent (some lengthiness forgiven), and there are many charming details, which fill up the outline without obtrusiveness. It was noticeable that the *Andante*, which is the most vague and tormented of the four movements, seemed to be most relished, especially among the young professors and practitioners who thronged



THE  
NATIONAL REVIEW.

ON the 30th JUNE, 1855, it is intended to publish the FIRST NUMBER of 'THE NATIONAL REVIEW,' a new QUARTERLY JOURNAL of GENERAL LITERATURE, POLITICS, and SOCIAL and RELIGIOUS PHILOSOPHY.

In originating such a Periodical the Conductors believe that they will supply a want long recognised, and every day more urgently felt by thousands of their thoughtful countrymen, who are unable to identify themselves with any one of the acknowledged parties in Church or State. It appears to us that there is no party, ecclesiastical or political, that is not manifestly embarrassed rather than sustained by its own watchwords and traditions. The established and conventional formulas of thought are confessedly inadequate to express the actual convictions of the time; and, though often liberally interpreted or questionably stretched to embrace the new conditions, this very accommodation virtually surrenders their essential life, and confesses the presence of younger energies and aspirations, which claim independent and original expression.

The effects of this have naturally been unfavourable to periodical literature. We are far from denying the excellent tone, taste, and temper, the great information, the high and available literary talent which characterize many of our leading periodicals; but we believe that they suffer from the state of the parties of which they are the organs—they are marked by a want of steady adherence to ascertained principle, of coherent and strict deduction, of defined and searching discussion.

On religious subjects especially we think it painfully evident, that there is not at present in this country any adequate organs for the expression and instruction of the many minds which are trying to combine, with a habit of free inquiry, the faithful adherence to the highest and definite truth. The comprehensive principles is not recognized in most quarters; and in others the feeling of reverence, and the real existence of objects for reverence, seem to be altogether disregarded.

The selection of our name is no accident. Having a rooted faith in all indigenous products of thought and feeling, we conceive that too foreign a cast has been imparted to the character of our Christianity by the historical accidents of its introduction into this country. Neither Catholicism nor Protestantism is the growth of England; and probably not till Christianity and the use of itself afresh under the home conditions of affection and character, will the religious malaise of our society cease. The NATIONAL REVIEW, it is believed, will be the deliberate and conscious effort of most cultivated English laymen, however now scattered among different churches—a faith that fears no reality, and will permanently endure no fiction. No one who recognises in Historic Christianity God's highest witness and revelation, can suppose that the world and the human mind are, or ever were, abandoned by their Divine and living guide; and we believe that to ignore or to disguise the fact of this agency in the history and the life of every age, is not piety, but treason to His spirit. To preserve, in our treatment of philosophical or historical theology, the tone of the religious sentiment, and the earnestness of the faith, will be to us no artificial self-restraint, but the expression of natural disposition. With two things only in this relation, we profess to keep no terms—the concealed indifference, which, as its humour suggests, persecutes all faith alike; and the insolent Dogmatism which treats eternal truth as a private and exclusive property. Believing that in this country, amid all the clamour of sects and parties, the religion of widest range and deepest root without a help or name, we aspire, in this department of our work, to a voice in adequate expression.

As Englishmen, we place unbounded confidence in the bases of English character; its moderation and veracity; its firm hold on reality; its reverence for law and right; its historical tenacity; its aversion to *a priori* politics; and to revolutions generated out of speculative data.

We think, however, that even here there is room for a more constant reference to general principle than is now usual in this country. Many of our most influential organs seem to us to wander into discussions of business and detail, which may be useful in the narrow circles of official and merely political society, but are ill-suited to the personal and thoughtful and elevated in the country at large, whose occupations prevent their following the minutiae of transitory discussion, but who wish to be guided to general conclusions on important topics, and whose cultivated and public opinion makes it most important to give them the means of arriving at just conclusions.

We conceive the office of theory in such matters not to be, as was once thought, the elaborate construction of paper constitutions for all ages and all countries; but rather to ascertain and clearly define the conditions under which the various national characters and institutions have developed themselves; and to deduce, if possible, with fulness and sequence the rationale of the soundness of each polity to its appropriate nation. We would neither confine our political sympathies at home, nor carry our political doctrines ruthlessly and indiscriminately abroad. We feel no vocation for any sort of cosmopolitan propaganda, which would merge the distinctions of Race in the common features of Humanity; and would assume that what is good for us must be good for all, without regard to intrinsic character or historic antecedents. But we do acknowledge and will enforce these mutual claims of sympathy and duty between nations which no division of the great human family can justifiably evade, believing that the virtue and well-being of the world is forfeited, not fostered, by selfishness, as surely as the egoist, most studious of his own happiness, finds it soonest waste away. The present exciting crisis may not be the most favourable for the prosecution of internal reforms; but the prospect of European danger, and the appeal to all nations for noble sacrifices, which have done so much to sweep away the dissensions of sect and party, and to make the whole Empire crowded with the pulsation of a common heart, have, we think, created a conjuncture pre-eminently favourable to the ripening of national sentiment, and the abatement of artificial divisions; and a survey of our institutions and relations, while the dominant temper is thus genial and generous, may prepare a body of opinion uncorrupted by narrow prejudices or selfish claims.

For the working classes we confidently anticipate a social condition far in advance of their present state; we have earnestly at heart the people's happiness and the people's elevation; but we shall not allow our warm sympathies and earnest wishes in this direction to betray us into any faithless compromise of the principles of economic science.

Our object in literature will be analogous to our aim in politics. We wish as before to secure a more constant reference to ascertained principle than we think is now common; but, at the same time, we shall not try to apply arbitrary canons to all writers and all ages, but rather to examine and describe the real features of which the genius and circumstances of each have influenced the works they have bequeathed to us.

In two points, moreover, it will be our endeavour to avoid errors which have been much and justly complained of in the conduct of

to the rehearsal. After the Symphony, Haydn's 'Creation' was performed excellently. Somehow, they make more of this work in Germany, and less of Handel's Oratorios, than we do in England; and (and to say), in spite of the sarcastic pity of the 'men of the future,' old Haydn's picture-music was rapturously received,—in part, because, after all, it is music, and not mystical noise—in part, owing to the wondrous singing of Madame Goldschmidt. Wondrous this was, and of a perfection which I do not think she ever reached in England. If her voice suffered from her American tour, it has entirely recovered its brilliancy and lustre,—and the style seems to have gained (as must be the case with every true artist) in warmth and dignity. Praise, too, is well deserved by the Major, Herr Schneider of Leipzig, who was mentioned in the *Athenæum* three years ago as a tenor of promise, and who possesses what so many German tenors want—charm and suavity of tone, without any bad habits of delivery. After the tasteless bawling one is used to hear, which 'sets up' for heartiness and energy, unaffected refinement, in but a modest quantity, is a welcome rarity. Herr Schneider ought to make a good career, if he remains unvisited by the ambition which killed the frog in the fable, and which has destroyed so many a singer.

"So far, so good." The second concert, which obtained the 'peculiarity' of this Whitsuntide Festival, was full of matter for strange comparison—if not for sad thought. The programme consisted of Mendelssohn's 'Meerestille' Overture, Dr. Schumann's *Cantata*, 'Paradise and the Peri,' and Beethoven's c minor Symphony. To those who think as we do in England, and who are not used first to set up idols and then to pull them down, the juxtaposition of the two first-named compositions suggested the abyss into which German taste has made haste to plunge since Mendelssohn's death, by accepting Dr. Schumann as his successor and (say the 'men of the period') his superior. Never before did I feel so strongly how great was one composer—how very small the other; never did I seem so intimately to touch, taste and handle the bitter and faded fruits which spring from disorder sown by a rebellious spirit that asserts progress and destruction to be one. There were good reasons, it is true, why this *Cantata* should be selected. Dr. Schumann having been long a resident at Düsseldorf, there are reasons why his works should not be sought out with censure too well known to all kindly and considerate musicians here to call for recapitulation:—that if Art is to continue to exist, Truth in Art must be vindicated,—and the truth must be told, that to select such a work on the occasion of a great German festival is to own to Europe that Germany has no more great men, and that any one who pretends to their 'purple and gold' will find subjects (whether sycophant or sincere, who shall determine) willing to swear that he is greater than any Greatness who has preceded him!

Years ago [*Athen.* No. 886] a brief analysis of this Eastern *Cantata* was offered in your journal; when its monotony and triviality were pointed out, and the pompous nothingness which a man poor in ideas could assume, in the hopes of appearing deep, simple, and sentimental. On hearing the composition capitally executed (and the principal part fought for by Madame Goldschmidt with a valiancy and power which did her honour)—the meagreness—the absence of true expression—the want of artistic simplicity in grasping the subject and distributing its component parts—made themselves more felt, even, than on perusal.—'It is much more amusing' (said one capable to judge) 'at the pianoforte than here,'—and piteous was it to think of the time and the good-will which had been wasted in dragging through a work which did not really please (as was evident from the tepid applause bestowed on it), and which cannot last, unless *ennui* is to be mistaken for thought,—threadbare phrases for the utterance of emotion,—and want of colour for idealism in description. The final *bravura* of the Peri,—fierce and uncouth enough to padlock 'Heaven's gate' against such a shrieking and pedantic person for ever and ever—the frivolous dance of the *Bayadères* round

about 'Allah's throne,' (like one of M. Adolphe Adam's two opera tunes worked canon-wise)—the dismal weariness of the scene of the Pestilence—and the irrational manner in which the singers have to pass from narration to personation, and *vice versa*,—sounded ten times more fierce, frivolous, dismal, and irrational, when they were heard, than when they were read. And yet the amateur,—who is *rococo* enough to demand only melody, only variety, only propriety, only interest,—is told by 'young Germany' that this *Cantata* is a work written before its composer had wholly shaken off the trammels,—in fact, 'quite old music,' as compared with the music of the hour and the music of to-morrow.—There is no pleasure in saying these things—as there is no comfort in controversy or dignity in disagreement;—but even the stranger's smallest word may help,—if it only induces one student to pause and consider what made his forefathers great;—and Europe owes too much to the giants of Germany, to see one of music's provinces handed over to dwarfs and deformed rulers, without a pretty strong protocol-work of protest.

The Artists' Concert, held on the third evening, offered among its noticeable features, new to a Londoner, Herr Gade's Overture, 'Im Hochland,' and a clever but incoherent violin Concerto, by Herr Rietz, who, like Dr. Schumann, belonged to Düsseldorf 'once upon a time.' This was admirably given by Herr David. Lastly, the ovations to Madame Goldschmidt (who has sung, I believe, gratuitously) were such as to claim mention in the record of the meeting. After her first aria, 'Deh vieni,' from 'Figaro,' a positive *feu de joie* of bouquets was discharged against her by the Ladies of the chorus, with the customary flourish of trumpets used in German orchestras for the greeting of favourite artists. After her second aria (*Cavatina* from 'Beatrice di Tenda,' which, indeed, she executed magnificently), a young Lady pressed forward from the ranks of the amateur chorists, and crowned her with a wreath; and while Madame Goldschmidt shrank away from this, the ceiling opened, and a rain of flowers fell around her. After her third aria came another shower of small ribbons, imprinted with the legend that Heaven had sent an angel to sing at the Thirty-third Lower-Rhine Festival. We must not measure our cousin-Germans' fancy for honouring the honourable by our own colder modes of procedure; but such ecstatic compliments could but be painfully oppressive to their victim:—and so, indeed, she appeared to feel them. How could it be forgotten by some of those who saw the rapture and heard the riot,—that after having also seen Mendelssohn crowned at Brunswick, in years gone by,—and on another summer night the whole city of Cologne turned out to honour him with a torch-procession, and to present him with the freedom of the town,—one has lived to hear him spoken of by many as a well-trained musician,—industrious enough, but without poetry or philosophy in his compositions. 'These violent delights have violent ends'; and those who have seen the fickleness once, thenceforward mistrust the fervour. But the shower of roses and ribbons suggested something pleasanter than the thought of past triumphs followed by contempt. Was it not also an evidence that the lovely art of singing, as a branch of musical execution, and in some sort a partaker of the Creator's inspirations, can still hold its thousands thrall?

Such have been a few of the features of this animated and successful music-meeting on the Rhine. On the opportunities of meeting old friends and making new ones, and of hearing all that is to be—as well as much that should not be—in German music which the Congress had afforded, it is needless to dwell.—The next year's Whitsuntide music on the Rhine will be held, it is purposed, at Cologne.

TO CORRESPONDENTS.—C. L.—J. C. C.—H. M'C.—O. H. M.—J. M. J.—Z. S.—M. T. M.—J. J.—received.

Errata.—P. 585, col. 2, line 18 from bottom, the sentence—'A people whose universal gift is an eye for effect had lavished on the preparations in the wealth of spectacle,' should read 'had lavished on the preparations their wealth of spectacle.'—P. 636, col. 2, l. 9, for 'Royal Institution,' read *London Institution*.

other Quarterly Organs. We purpose to study brevity on all topics which will not justify length—and to give to the lighter departments of Literature that share to which they are fairly entitled in a periodical which aspires to please and aid the general reader, as well as to interest the studious one.

Like most other Quarterly Journals, the NATIONAL REVIEW will not be able to find room for more than a selection from the works which from time to time appear. We must endeavour to excel by making that selection judicious. We shall, however, endeavour to give a systematic summary of the new publications on topics inauspiciously noticed by the daily and weekly journals—especially Theology and Mental and Political Philosophy. We shall likewise give a list of the books appearing in each quarter which seem suitable for reading Societies, and are most likely to interest the general reader.

PRICE FIVE SHILLINGS.

London: ROBERT THEOBALD, 26, Paternoster-row.

## BENTLEY'S MISCELLANY.

Price Half-a-Crown.

CONTENTS for JUNE. No. CCXXII.

WAR POLITICS AND STRATEGIES.  
CONFESSIONS OF AN EXILE.  
THE EXPOSITION IN PARIS.  
MONSIEUR CABASSON'S CARAVAN. BY DUDLEY COSTELLO.  
STAG-HUNTING IN FRANCE.  
ROMAN CHARITIES: "SAN MICHELE"—"TRINITA DEI PELLEGRINI."  
THE KAFFIR COMMANDO.  
THOMAS BABINGTON MACAULAY. BY MONKSHOOD.

London: Richard Bentley.

FRASER'S MAGAZINE for JUNE, price 2s. 6d. or by post 3s., contains—  
The Administrative Reform. Recent French Literature.  
"Movement"—An Attempt to Possibilities of an American-Russian Alliance.  
put it on Wheels.  
Sir Robert Strange. Sir Henry T. De la Beche.  
Wine, its Use and Taxation. Three Months in Weimar.  
Sonnets, by T. Westwood. On some Pictures in the Royal Academy Exhibition of 1855.  
Hinchbrook, by J. O. Jefferson. The Political Crisis.  
Author of "Crews Rise Part V."

London: John W. Parker & Son, West Strand.

## COLBURN'S NEW MONTHLY MAGAZINE.

Edited by W. HARRISON AINSWORTH, Esq.

CONTENTS for JUNE. No. CCCCXIV.

THE AUSTRIAN ARMY.  
ENSIGN PEPPER'S LETTERS FROM THE CRIMEA.  
WESTWOOD'S "BEARIES AND BLOSSOMS."  
JAMES THOMSON. BY SIR NATHANIEL COMMON THINGS.  
THE BAPTISM OF THE POOR. BY MRS. BUSBY.  
THE CRISIS. BY THE AUTHOR OF 'THE UNHOLY WISH.'  
MY FIRST EVENING ON CIRCUIT.  
THE GIPSY GIRL. BY MARY C. F. MONCK.  
A VISIT TO THE HOME OF GOETHE.  
DIARY OF A FIRST WINTER IN ROME—1834.  
THE STORY OF QUENTYN MATSEYS.  
CREDULITY AND SUPERSTITION IN THE EIGHTEENTH CENTURY. BY ALEXANDER ANDREWS.  
THE ANGLE AND HIS FRIEND.  
SKETCHES OF THE ITALIAN REVOLUTION.

Chapman & Hall, 193, Piccadilly.

\*\* Sold by all Booksellers and Newsmen.

THE AUSTRIAN ARMY.  
COLBURN'S NEW MONTHLY MAGAZINE for JUNE contains an important Article on the Present State of the AUSTRIAN ARMY.  
Chapman & Hall, 193, Piccadilly.

## THE MONTHLY CHRISTIAN SPECTATOR, No. LIV., for JUNE, 64 pages, price 6d.

Contents.

- I. Nicholas Gebelli; or, My Life. Chap. VI.
- II. Philological Elucidations of the New Testament.
- III. The Israelites and the Hyksos.
- IV. On Expository Preaching.
- V. Letters to the Scattered, by T. T. Lynch.
- VI. The Religious Societies.
- VII. Gordon-square Cathedral. Letter I. to Country Cousins.
- VIII. Literary Notes.
- IX. Monthly Retrospect.
- Notice to Correspondents.

London: W. Freeman, 69, Fleet-street; and all Booksellers.

THE TEMPLES OF EGYPT, by Mr. SAMUEL HIGGINS. See No. 31 of the LAND and BUILDING NEWS, 32 pages, 4s. with Illustrations, price 4s. To be had of all Booksellers and News-vendors. Office, 30, Old Bowtell-court, Clement's Inn, Strand. A single copy forwarded to any address on the receipt of 5 postage stamps, addressed to the Editor.

Second Edition, with a coloured Plate, price 3s. 6d.

THE ENTOMOLOGIST'S ANNUAL for 1855.  
"We much admire the tone and spirit which characterize the little work before us. Let the Editor keep rigidly to his promise of uniting the 'dullest' with the 'utile'—the popular with the scientific, and he may be instrumental in performing most excellent service to the rising youth of this country, by inducing them to study a most pleasant and instructive science." *Derby Reporter.*  
"This book will turn the joyous pursuits of youth to scientific advantage, and give a double enjoyment to the walks of those advanced in life." *Economist.*  
London: John Van Voorst, 1, Paternoster-row; and to be had of all Booksellers and at all Railway Stations.

This day is published, price 10s.; to Subscribers, 7s. 6d.

THE SPIRIT OF THE BIBLE; or, the Nature and Value of the Jewish and Christian Scriptures Discerned, in an Analysis of their several Books.  
By EDWARD HIGGINSON, Author of 'Astro-Theology.'  
Vol. II. containing the Apocrypha and the New Testament.

Also, lately, same price.

Vol. I. containing the Old Testament.  
London: E. T. Whitfield, 178, Strand.

## Mr. KENRICK'S NEW WORK ON ANCIENT HISTORY.

Just ready, in 1 vol. 8vo.

## P H Œ N I C I A.

By JOHN KENRICK, M.A.

By the same Author, lately published,

## ANCIENT EGYPT UNDER THE PHARAOHS.

An Account of its GEOGRAPHY and HISTORY, its MONUMENTS and RELIGION. 2 vols. 8vo. 30s.

B. FELLOWES, Ludgate-street.

## DR. SMITH'S NEW LATIN DICTIONARIES.

On Thursday, 1 vol. (1,230 pp.) medium 8vo. price One Guinea, cloth,

## A NEW LATIN-ENGLISH DICTIONARY.

Based upon the Works of FORCELLINI and FREUND.

By WILLIAM SMITH, LL.D.

Classical Examiner in the University of London, and Editor of the 'Dictionaries of Greek and Roman Mythology, Biography,' &c.

Also, by the same Author, 1 vol. (650 pp.) square crown 8vo. 7s. 6d.

## A SMALLER LATIN-ENGLISH DICTIONARY.

Abridged from the above Work, for the Use of Junior Classes.

JOHN MURRAY, Albemarle-street.

NOW READY,

## THE FERNS OF GREAT BRITAIN.

Illustrated by JOHN E. SOWERBY.

The Descriptions, Synonyms, &c. by CHARLES JOHNSON, Esq.

In 1 vol. cloth boards, containing Forty-nine Plates, full-coloured, 27s.; partly coloured, 14s.

JOHN E. SOWERBY, 8, Head-place, Lambeth.

Price 1s. each, or free per post 1s. 6d.

## RICHARDSON'S RURAL HANDBOOKS.

New Editions, revised and enlarged, neatly printed in fcap. 8vo. each volume containing from 130 to 160 pages of letter-press, with numerous illustrative Engravings.

### FLAX:

ITS CULTIVATION AND PREPARATION.

By JAMES WARD.

### RURAL ARCHITECTURE:

A Series of Designs for Rural and other Dwellings. The Ground Plans, Elevations, and Specifications.

By JAMES SANDERSON.

### The SHEEP and SHEPHERDING;

Embracing the History, Varieties, Rearing, Feeding, and General Management of Sheep.

By M. M. MILBURN.

### THE

### AGRICULTURAL INSTRUCTOR;

Or, YOUNG FARMER'S CLASS-BOOK.

By EDMUND MURPHY, A.B.

### THE FLOWER GARDEN:

Its Arrangement, Cultivation, and General Management.

By GEORGE GLENNY.

### PESTS OF THE FARM.

With Instructions for their Extirpation. A New Edition.

By M. M. MILBURN.

### DOMESTIC FOWL:

Their Natural History, Breeding, Rearing, and General Management.

London: WM. S. ORR & Co. Amen-corner, Paternoster-row.

Dublin: J. M'GLASHAN, Upper Sackville-street.

### PIGS:

Their Origin and Varieties, Management with a view to Profit, and Treatment under Disease.

### BEEES:

THE HIVE AND THE HONEY-BEE.

With Plain Directions for obtaining a considerable Annual Income from this Branch of Rural Economy.

### DOGS:

Their Origin and Varieties, Directions as to their General Management, and Simple Instructions as to their Treatment under Disease.

### HORSES:

Their Varieties, Breeding, and Management in Health and Disease.

### LAND DRAINAGE,

EMBANKMENT AND IRRIGATION.

By JAMES DONALD, Civil Engineer, Derby.

### SOILS AND MANURES:

With Instructions for their Improvement.

By JOHN DONALDSON, Government Land Drainage Surveyor.

### COWS:

And Dairy Husbandry—Cattle Breeding and Fattening.

By M. M. MILBURN.



This day is published, price 12s. each vol. cloth lettered,

## THE LAND WE LIVE IN:

A PICTORIAL AND DESCRIPTIVE TOUR THROUGH THE BRITISH ISLANDS.

Vols. I. and II. just ready, describing the MIDLAND COUNTIES and LONDON and its ENVIRONS.

London: WM. S. ORR & Co. Amen-corner.

In a few days, price 20s. cloth,

## THE THEORY AND PRACTICE OF LAND-SCAPE PAINTING

IN WATER-COLOURS.

Illustrated by a Series of Twenty-four Designs, with two additional Plates on simultaneous Contrasts, printed by the Chromatic Process, several Tinted Diagrams, and numerous Woodcuts.

By GEORGE BARNARD,

Professor of Drawing at Rugby School; Author of 'Handbook of Foliage and Foreground Drawing,' 'Switzerland,' 'Studies of Trees,' &c.

London: WM. S. ORR & Co. Amen-corner. Sold by all Booksellers and Artists' Colourmen.

A DESCRIPTIVE ATLAS of ASTRONOMY, and of PHYSICAL and POLITICAL GEOGRAPHY; comprised in 74 Maps, exhibiting a comprehensive System of Astronomy, and of Physical and Political Geography, carefully constructed by DOWERS and PETERMANN; and the whole recently revised by the latter. With descriptive letter-press by the Rev. T. MILNER, M.A. Illustrated by several Hundred Vignettes. One thick volume, demy 4to. cloth lettered, 31s. 6d.; half-bound russias, 35s.

Dedicated, by Permission, to H.R.H. the PRINCE ALBERT,

## THE ATLAS of PHYSICAL GEOGRAPHY; consisting of 16

Maps, illustrative of the Geology, Hydrography, Meteorology, Zoology, Botany, and Ethnography of the Globe. Constructed by AUGUSTUS PETERMANN, F.R.G.S. The letter-press, descriptive of the Physical Phenomena of the Globe, by the Rev. T. MILNER, M.A. F.R.G.S., illustrated by upwards of 130 Vignettes, Sections, and Views.

In the 'Atlas of Physical Geography' it has been the design of the Publishers to produce a work adapted and corresponding to the present state of knowledge—comprehensive in its plan, clear and simple in its delineations, and, at the same time, moderate in price.

The Constructor of the Maps, who is favourably known to the scientific and general public by his Geographical Publications, has made it his chief aim to represent the Phenomena of Physical Objects in their general and complete connexion over the Globe; and while availing himself of the previous labours of Humboldt and Berghaus, he has not failed to consult all recent researches and observations. In 1 vol. imperial 4to. price 15s. cloth, and 21s. half-russia.

## DOWERS' GENERAL AND SCHOOL ATLASES.

The attention of Teachers is especially called to the following Atlases, which will be found, in *fulness of detail, correctness, and neatness of execution*, to surpass, while in prices they are much below, any similar publications. The whole of the Maps have been carefully revised and corrected to the present time, by A. PETERMANN, Esq. F.R.G.S. For general convenience, the Maps have been divided into Books suitable for the different Classes in Schools and Colleges, each of which are furnished with copious Consulting Indexes.

## DOWERS' GENERAL ATLAS of MODERN GEOGRAPHY

PHY: compiled from the latest and best Authorities. With a copious Consulting Index, with the Latitude and Longitude. Price One Guinea, half-bound and coloured. A Library Edition, coloured and interleaved, price 25s. half-bound russias.

### CONTENTS.

- |                                     |                         |   |
|-------------------------------------|-------------------------|---|
| 1. World, on Mercator's Projection. | 18. Germany, Southern.  | 36. Egypt.                              |
| 2. World, Eastern Hemisphere.       | 19. Germany, Central.   | 37. North America.                      |
| 3. World, Western ditto.            | 20. Italy, Northern.    | 38. North America, British Possessions. |
| 4. Europe.                          | 21. Italy, Southern.    | 39. United States.                      |
| 5. British Isles.                   | 22. Switzerland.        | 40. Mexico and Guatemala.               |
| 6. England and Wales.               | 23. Spain and Portugal. | 41. South America.                      |
| 7. Scotland.                        | 24. Greece.             | 42. Colombia.                           |
| 8. Ireland.                         | 25. Turkey in Europe.   | 43. Brazil.                             |
| 9. France.                          | 26. Asia.               | 44. Chili and La Plata.                 |
| 10. Belgium.                        | 27. Turkey in Asia.     | 45. Peru and Bolivia.                   |
| 11. Holland.                        | 28. Russia in Asia.     | 46. West Indies.                        |
| 12. Denmark.                        | 29. Persia.             | 47. Australia.                          |
| 13. Sweden and Norway.              | 30. Palestine.          | 48. Van Diemen's Land.                  |
| 14. Russia in Europe.               | 31. India.              | 49. East India Islands.                 |
| 15. Prussia.                        | 32. Burman Empire.      | 50. Pacific Ocean.                      |
| 16. Austria.                        | 33. China and Japan.    | 51. New Zealand.                        |
| 17*. Germany, General.              | 34. Africa.             | Rivers and Mountains.                   |
| 17. Germany, Northern.              | 35. Africa, Southern.   |   |

## DOWERS' SCHOOL ATLAS of MODERN GEOGRAPHY;

containing 40 Maps, and a copious Consulting Index. Price 12s. coloured, half-bound roan.

## DOWERS' MINOR ATLAS; containing 26 Maps. Selected as giving the best General View of the Universe. With an extensive Index. Price 7s. 6d. coloured, half-bound roan.

## DOWERS' SHORT ATLAS; containing a Series of Maps calculated for the Use of Younger Pupils, with a Consulting Index. Price 5s. coloured, or 4s. plain, half-bound roan.

Selected by the National Board of Education for Ireland, and extensively used in the Schools established by the Board.

## DOWERS' OUTLINE MAPS; containing Outlines and Projections to the Short Atlas on Drawing-paper, prepared for filling-in by the Pupil. Oblong 4to. price 3s. 6d.

London: Published by WM. S. ORR & Co. Amen-corner; JAMES M'GLASHAN, Dublin; and sold by all other Booksellers.

## A TREATISE on the SCIENCE of MUSIC.

By DANIEL M. G. S. REEVES, demy 8vo. cloth. This work contains not only a practical view of the laws of harmony, but a philosophical account of the musical system, possessing interest for men of a scientific turn, whether they themselves musical artists or not; and comprising (*inter alia*) explanations on the constitution of the scale, on the musical ratios, on temperament, and on the causes of the pleasure which the ear derives from music. Alfred Novello, 69, Dean-street, Soho; and 84, Poultry; also in New York, at 285, Broadway.

## TWENTY OPERAS as DUETTS for PIANO-FORTE—BOOSEY'S OPERA JOURNAL contains 20 of the most popular modern operas arranged as effective pianoforte Duets, and published in a new and handsome form, at less than half the usual price. Each Opera may be had in two or three books, or complete in cloth covers as follows:—

Lucia di Lammermoor, 7s.—Rigoletto, 7s.—Il Trovatore, 8s.—Les Huguenots, 10s. 6d.—Norma, 1s.—La Sonnambula, 10s. 6d.—Ernani, 5s.—Nabucco, 5s.—Fidelio, 7s.—Elisir, 5s.—Lucresia Borgia, 5s.—Cenerentola, 6s.—Zampa, 6s.—Anna Bolena, 7s.—&c. Boosey & Sons, 28, Holles-street.

## AN ESSAY on FINGERING, chiefly as connected with EXPRESSION; together, with some general Observations on PIANOFORTE PLAYING, by CHARLES NEATE. Price 15s.

To be had of the Author, 3, Chapel-street, Portland-place; at Messrs. Longmans', Paternoster-row; and of the principal Music-sellers.

Foolscap 8vo. 5s.

## LECTURES READ at a MECHANICS' INSTITUTE in THE COUNTRY.

By CHARLES BATHURST, Esq.

By the same Author.

LETTERS to a NIECE. 3s. 6d.

A NEW INTRODUCTION to LOGIC. 1s.

SELECTION from DRYDEN. 4s. 6d.

SELECT POEMS of PRIOR and SWIFT. 3s.

London: John W. Parker & Son, West Strand.

This day is published, price 1s.

## THE CHURCH and the EDUCATIONAL QUESTION, with reference, more especially, to the Teaching of the Catechism to the Children of Dissenters: A Letter to the Lord Bishop of Ripon, by HENRY PARK HAMILTON, M.A. F.R.S., Dean of Salisbury. Second Edition.

London: Groombridge & Sons. Salisbury: Brown & Co.

Just published, price 6d.

## AN ADDRESS to the BISHOPS and CLERGY of ALL DENOMINATIONS, and to All Professors and Teachers of the Christian World, on Robert Owen's Proclamation of the Millennium State to commence this year (1835).

Author of 'The Attributes of the Soul,' &c. &c.

London: Saunders & Otley, Conduit-street.

Just published, 1s. per post free.

## HOW to MAKE HAY AT HALF THE COST.

Also, HOW to KEEP HORSES at Ditto, 1s.

N.B. A GENERAL LIST of IMPLEMENTS,

500 Cuts, with Descriptive Matter, 1s. per post free.

Mary Wedlake & Co. 118, Fenchurch-street.

MR. HARVEY on DEAFNESS.

Just published, fcap. 8vo. sewed, price 2s. 6d.; by post, 3s.

## THE EAR in HEALTH and DISEASE; with Practical Remarks on the Prevention and Treatment of Deafness. Illustrated with Wood Engravings.

By WILLIAM HARVEY, F.R.C.S.

Surgeon to the Royal Dispensary for Diseases of the Ear.

London: Henshaw, 35, Strand.

## DEDICATED BY PERMISSION to VISCT. PALMERSTON.

Just published, in 8vo. cloth, price 7s.

## THE PHYSICIAN FOR ALL: his Philosophy, his Experience, and his Mission. By JOHN SPURGIN, M.D. Fellow of the Royal College of Physicians of London, and of the Cambridge Philosophical Society, and Senior Physician to the Foundling Hospital.

Whittaker & Co. Ave Maria-lane.

Just published, Third Edition, price 1s. with Wood Engravings.

## ON the USE of an ARTIFICIAL MEMBRANE TYMPANI in Cases of DEAFNESS. By JOSEPH TOYNBEE, F.R.S. Aural Surgeon to St. Mary's Hospital and to the Asylum for the Deaf and Dumb, and Lecturer on Aural Surgery at St. Mary's Hospital.

London: John Churchill, New Burlington-street.

Just published, price 6d., or post free 1s. (in stamp), 92nd Edition.

## THE CURABILITY of the STOMACH, PULMONARY, NERVOUS, BILIOUS, and LIVER COMPLAINTS, demonstrated by numerous Authentic Cases; without Medicine, Galvanism, Electricity, Hydropathy, Inconvenience, or Expense. By a remedy which saves fifty times its cost in other means of cure!

London: James Gilbert, 49, Paternoster-row; and through all Booksellers.

In 8vo. price 11s. boards, Fifth Edition, enlarged.

## ON the DISEASES of FEMALES: a Treatise, describing their Symptoms, Causes, Varieties, and Treatment. With numerous Cases, and a Medical Glossary. Including the Management of Pregnancy and Lying-in. By T. J. GRAHAM, M.D., Member of the Royal College of Surgeons of England.

"An admirable performance."—*Edin. Herald*.

"A mass of information indispensable to those for whom it is intended."—*Blackwood's Lady's Magazine*.

Published by Simpkin & Co. Paternoster-row; Haskard, 187, Piccadilly; and Whittaker & Co. Paternoster-row. Sold by all Booksellers.

By the same Author, 11th edition, with Additions, price 16s.

## 2. MODERN DOMESTIC MEDICINE. A comprehensive Medical Guide for the Clergy, Families, and Emigrants.

"Of all the medical guides that have come to our hands, this is by far the best. For fullness and completeness they all yield the palm to Dr. Graham's."—*Banner*, August, 1853.

"Invaluable. Unquestionably the best in the language."—*Literary Times*.







## INTERESTING NEW PUBLICATIONS.

### HISTORY OF THE LANDED GENTRY.

#### A GENEALOGICAL DICTIONARY OF THE WHOLE OF THE UNTITLED ARISTOCRACY OF ENGLAND, SCOTLAND, AND IRELAND.

By SIR BERNARD BURKE, ULSTER KING OF ARMS.

A NEW AND THOROUGHLY REVISED EDITION, to be completed in a single volume, uniform with the Peerage and Baronetage (divided into FOUR PARTS, the FIRST of which is now ready, price 10s. 6d.)

The Landed Gentry of England are so closely connected with the stirring records of its eventful history, that some acquaintance with them is a matter of necessity with the legislator, the lawyer, the historical student, the speculator in politics, and the curious in topographical and antiquarian lore; and even the very spirit of ordinary curiosity will prompt to a desire to trace the origin and progress of those families whose influence pervades the towns and villages of our land. This work furnishes such a mass of authentic information, in regard to all the principal families in the kingdom, as has never before been attempted to be brought together. It relates to the untitled families of rank, as the 'Peerage and Baronetage' does to the titled, and forms, in fact, a peerage of the untitled aristocracy. It embraces the whole of the landed interest, and is indispensable to the library of every gentleman.

### THE ROMANCE OF THE ARISTOCRACY;

#### OR, ANECDOTES AND RECORDS OF DISTINGUISHED FAMILIES. BY SIR BERNARD BURKE.

A New and greatly Improved Edition, in 3 vols. post 8vo.

"In these volumes the indefatigable genealogist of the ancient families of the kingdom has collected a variety of incidents from their history, which will go far to establish the proposition that there is full as much romance in real life as in works of fiction. Some of the facts here recorded have furnished materials for the use of poets and novel-

writers; while others are altogether new to the general reader, being drawn forth from the more recondite stores of biography. The former will be perused with interest on account of the historical fidelity of the narrative: to the latter their very novelty imparts an additional charm."—*John Bull*.

### SALATHIEL, THE IMMORTAL.

By the Rev. G. CROLY, LL.D. A New, Revised, and Cheaper Edition, in 1 vol. post 8vo.

From the *Athenæum*.—"A magnificent fiction. One of the most splendid productions among works of fiction that the age has brought forth."

From the *Literary Gazette*.—"This extraordinary story, the production of a man of

great genius, cannot be classed with any of the works of imagination which have been put forth in these times, so fertile in romance. It is perfectly original in the general conception, as well as in its splendid and powerful eloquence."

### LIVES OF THE PRINCESSES OF ENGLAND.

By MRS. EVERETT GREEN.

Complete in Six Volumes post 8vo., either of which may be had separately to complete sets.

"This work is a worthy companion to Miss Strickland's admirable 'Queens of England.' That celebrated work, although its heroines were, for the most part, foreign Princesses, related almost entirely to the history of this country. The Princesses of England, on the contrary, are themselves English, but their lives are nearly all connected with foreign nations. Their biographies, consequently, afford us a glimpse of the manners and customs

of the chief European Kingdoms, a circumstance which not only gives to the work the charm of variety, but is likely to render it peculiarly useful to the general reader, as it links together by association the contemporaneous history of various nations. We cordially commend Mrs. Everett Green's production to general attention; it is (necessarily) as useful as history, and fully as entertaining as romance."—*Sun*.

### SKETCHES OF THE IRISH BAR.

#### WITH OTHER LITERARY AND POLITICAL ESSAYS.

By WILLIAM HENRY CURRAN, Esq. 2 vols. post 8vo.

### MEMOIRS OF THE RIGHT HON. RICHARD LALOR SHEIL.

By TORRENS McCULLAGH, Esq. 2 vols. with Portrait.

"An able and elaborate biography of Mr. Sheil by his intimate friend Mr. Torrens McCullagh. Mr. Sheil played so distinguished and useful a part in the political commotions of his time, and his oratorical powers were of such surpassing excellence, that his biography cannot fail of proving deeply interesting, not only in Ireland, to whose service his brilliant

talents and untiring exertions were mainly devoted, but in England also, where his excellent dramas and eloquent speeches had secured him many warm admirers. Mr. McCullagh has, therefore, performed a task which will gain him the gratitude of many of the present generation, and, we doubt not, the approbation of several succeeding ones."—*Dublin Evening Post*.

### MR. SHEIL'S LEGAL AND POLITICAL SKETCHES.

"Of the great power and brilliancy of these papers there can be no second opinion. In the British senate, as in his own native land, the name of Richard Lalor Sheil will be long remembered in connexion with eloquence and learning and with genius. In these

volumes he has left a memorial of all the gems of his rich and varied intellect—every phase and line of his versatile and prolific mind."—*Dublin University Magazine*.

### THE CRESCENT AND THE CROSS. BY ELIOT WARBURTON.

Twelfth and Cheaper Edition. In 1 vol. with Fifteen Illustrations, 6s. bound.

"The new interest given to all that relates to Turkey and the East will doubtless create a new demand for so clever a description of it as Mr. Warburton's 'Crescent and the Cross.' The new edition doubtless will be the most extensively bought of any of them, for it is brought within the means of all classes by a great reduction in price."—*Critic*.

"A book calculated to prove more practically useful was never penned than 'The

Crescent and the Cross'—a work which surpasses all others in its homage for the sublime and its love for the beautiful in those famous regions consecrated to everlasting immortality in the annals of the Prophets, and which no other modern writer has ever depicted with a pencil at once so reverent and so picturesque."—*Sun*.

#### CHEAP EDITION of MISS STRICKLAND'S

LIVES OF THE QUEENS OF ENGLAND. With all the late Improvements, and Portraits of every Queen. 8 vols. Price 7s. 6d. each, bound.

#### CHEAP EDITION of the DIARY and LETTERS

of MISS BURNES, (afterwards MADAME D'ARBLAY). In 7 vols. with Portraits, price only 3s. each, bound.

#### CHEAP EDITIONS of the DIARIES and COR-

RESPONDENCE of SAMUEL PEPYS and JOHN EVELYN. Uniformly printed, each in 4 vols. post 8vo. with all the recent Notes and Emendations, Portraits, &c. Price 6s. per volume, bound.

#### LIVES of the QUEENS before the CONQUEST.

By MRS. MATTHEW HALL. 2 vols. with Portraits, 21s.

Published for HENRY COLBURN, by his Successors, HURST & BLACKETT, 13, Great Marlborough-street.

Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, at his printing-office No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the said county; and published by JOHN FAIRBANKS, of No. 14, Wellington-street North, in the said county. Publisher, at No. 14 in Wellington-street aforesaid; and sold by all Booksellers and News-vendors.—Agents: for Scotland, Messrs. Bell & Bradburn, Edinburgh;—for Ireland, Mr. John Robertson, Dublin.—Saturday, June 2, 1855.